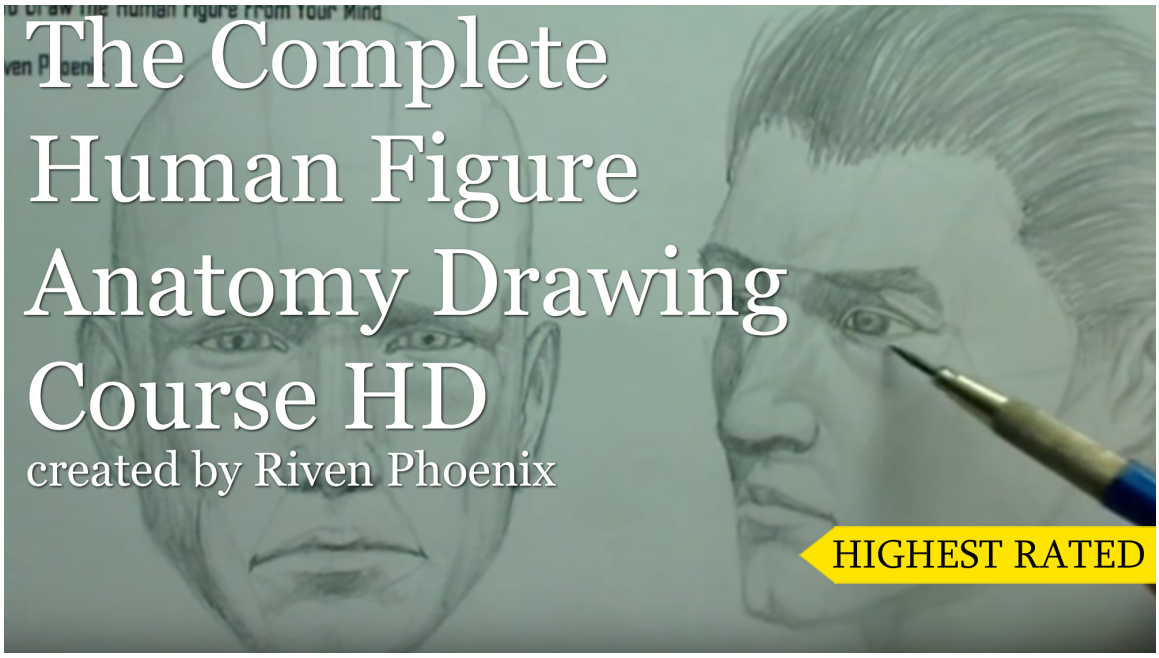

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 154 - The Muscles of the Arm - Part 16

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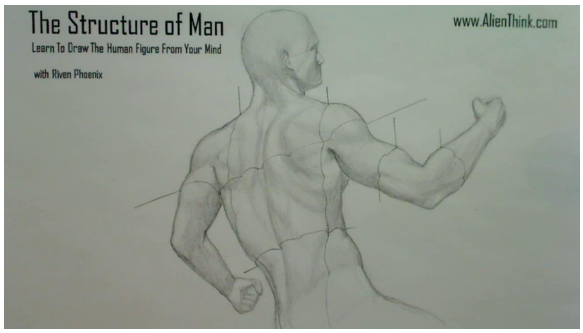
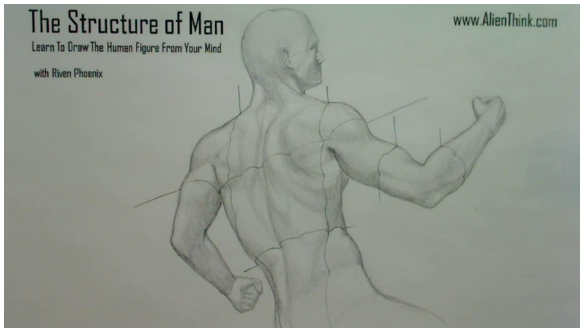
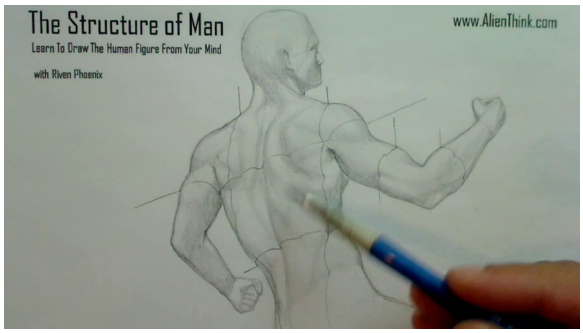
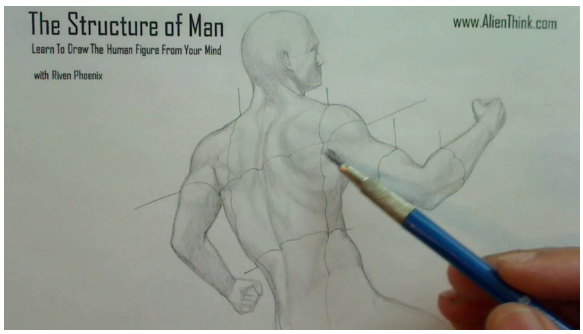
1		Hey guys, my name is Riven Phoenix and welcome to the structure of Man, Lentra Draw, the Human Figure, from your mind training course.
2		Okay, so we went through a, here we could say, an important milestone in the understanding of the four arms and the back muscles.
3		Really beginning to understand how dynamic we can be with the shading process,
4		but how critical it is to understand the complete bone structure and all the muscle assistance, right?

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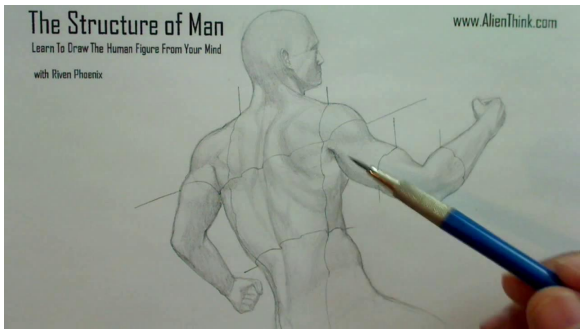
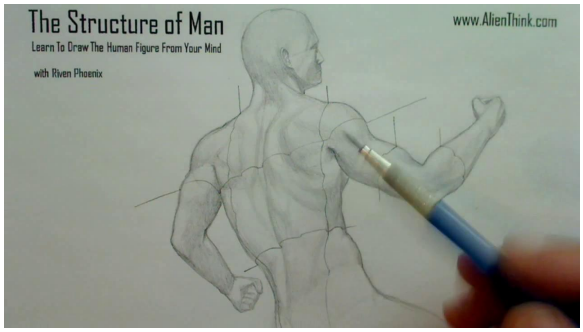
5		So you can do your drawings in any style, obviously.
6		So now we're going to look at doing the drawing from the front, right?
7		So it really just, we want to close this chapter of the four arms,
8		because now we're getting a lot of information to do really cool looking figures.

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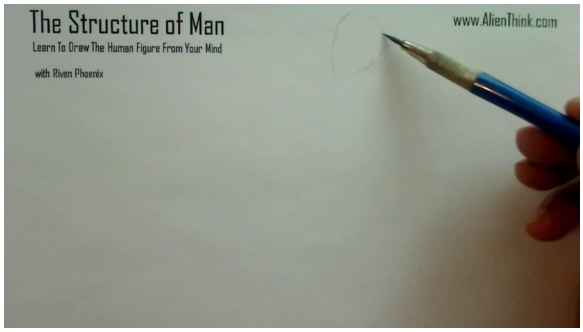
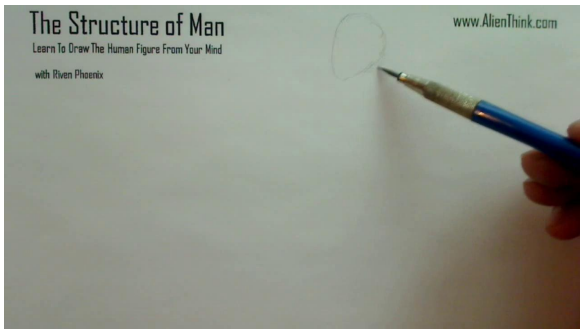
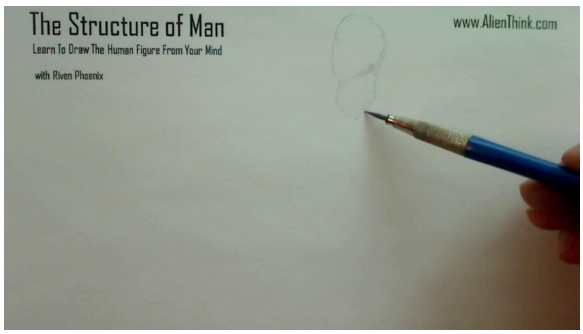
9		So here we're going to do the same thing, we're just going to now start to draw out, let's say, an idea here for a figure, right?
10		So here I'm just going to do it like this.
11		And once, once we have this, we can now just start to sketch out from our mind without even using any kind of a,
12		the whole mechanism, we don't have to, but you can.

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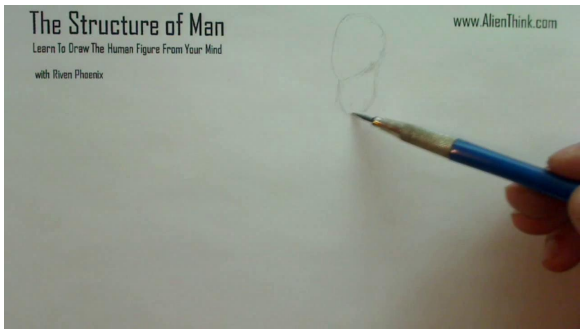
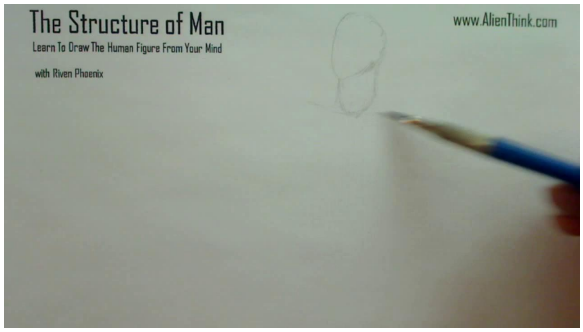
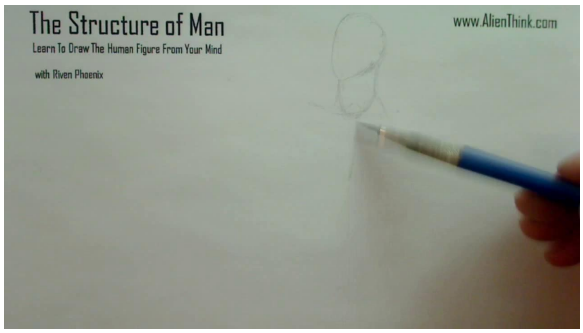
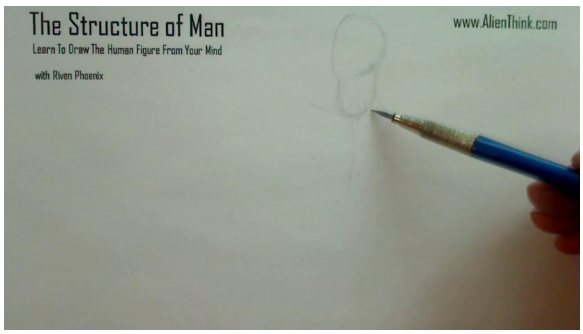
13		And it's highly recommended that you do do that, right?
14		But here I'm just showing you the power of the, the, the minus to what it's going to do, right?
15		So here, let's say here I just, here's the neck going in this way, right?
16		Let's actually look at this.

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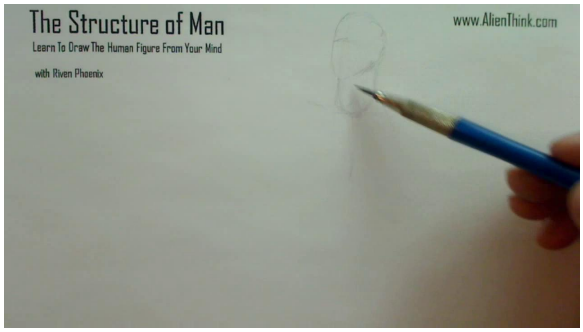
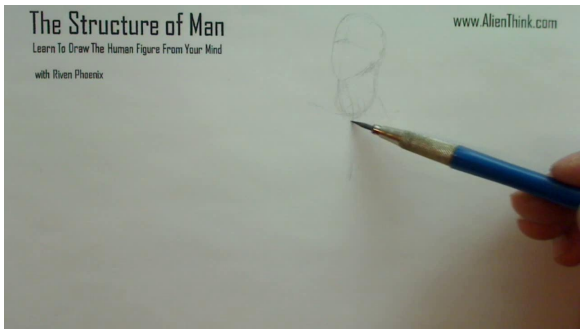
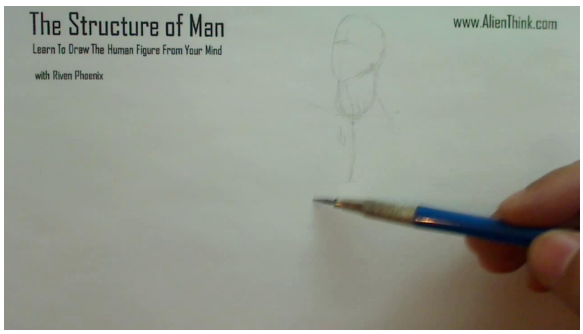
17		This is where we're saying that we want, we want the figure to be this way.
18		Then we want to take his neck and then we want to attach it here.
19		So this means that I want the, the, the, the chess cavity to go kind of like in this direction, right?
20		So I'm going to get it by kind of like this.

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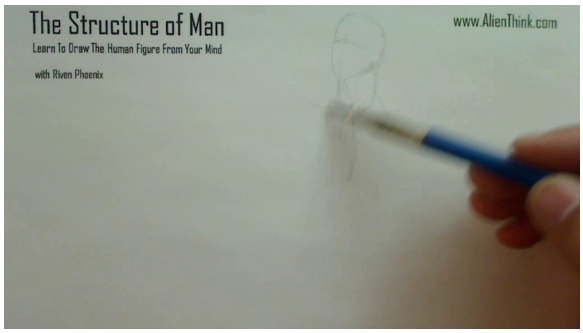
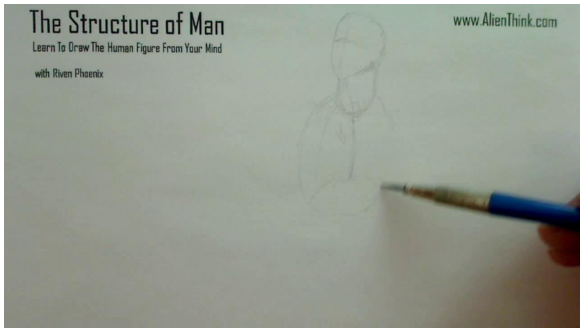
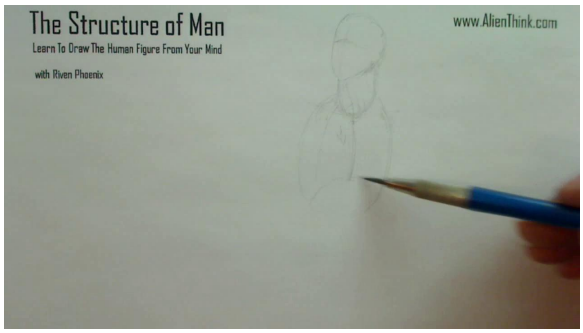
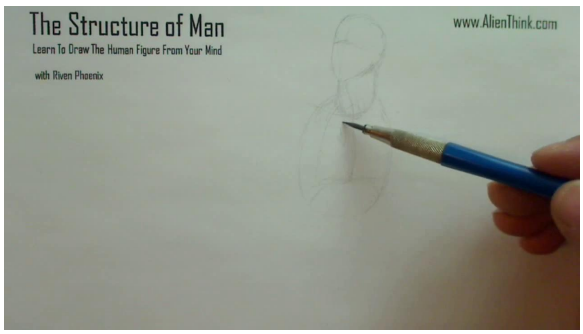
21		And here we can now begin to understand how dynamic figure drawing is going to work.
22		You just have to think of your ideas in different angles, right?
23		And then we know that, okay, it's going to be kind of like on this angle, right?
24		So that's one part of it.

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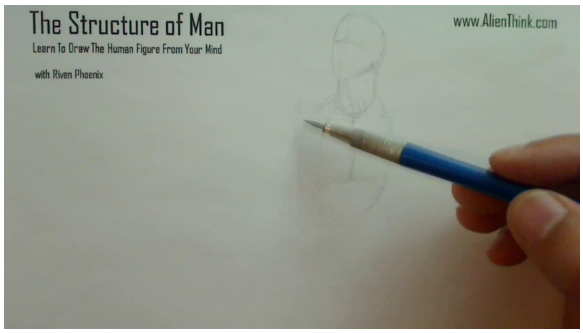
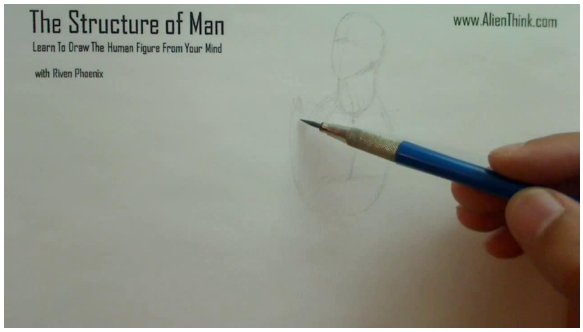
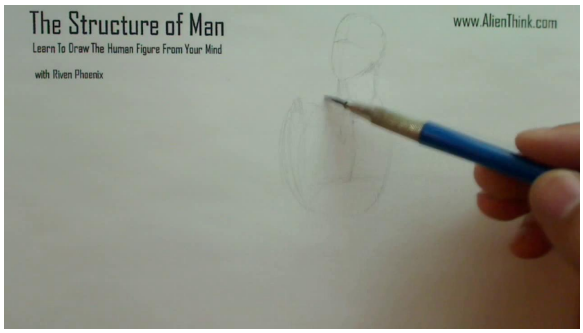
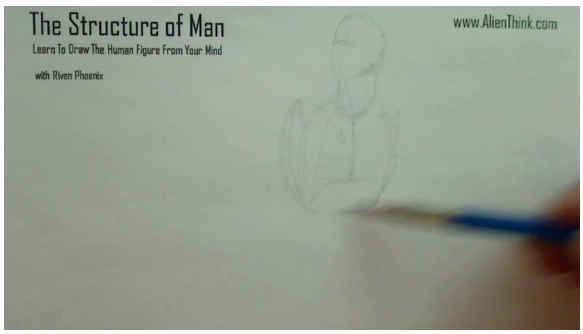
25		So we know that the, the, the, the chess cavity really cannot move because it really locked,
26		it's kind of like locked in, in, in space in that area.
27		So we know that, okay, I, we solved the, the idea for the, the, the chess cavity over here.
28		Then we know that, okay, well, now we can take this area of the apps in our, our system.

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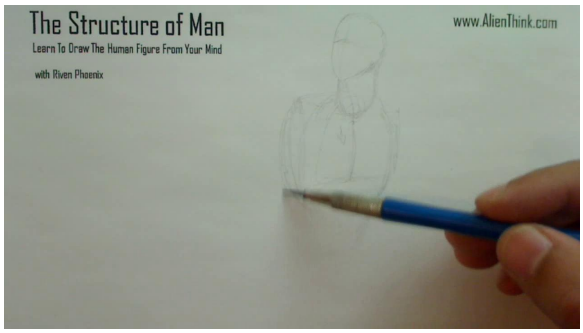
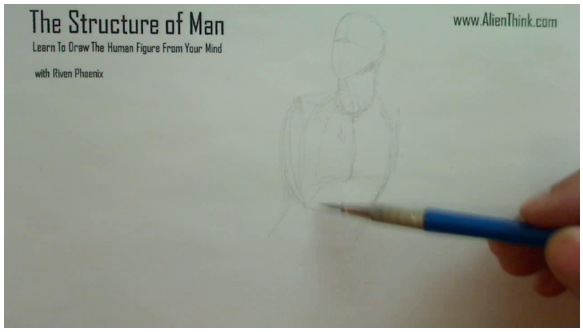
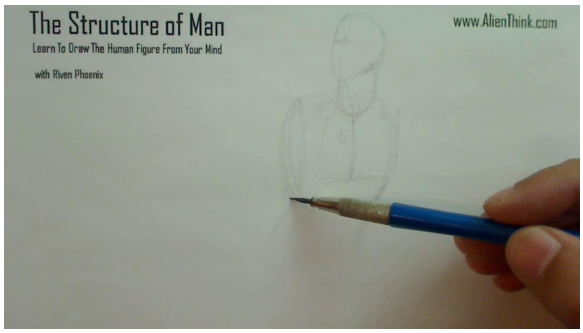
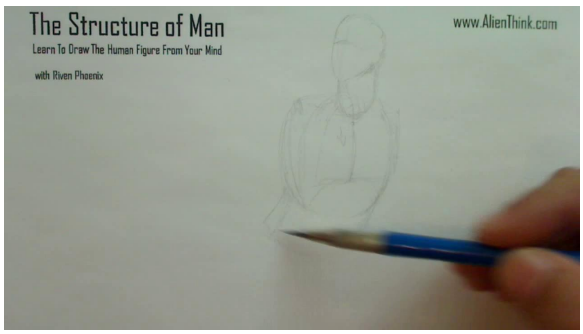
29		We can start to take it into another, remember your, your love handles have to be here.
30		They cannot end up here.
31		Now we can start to take it into another direction and say that, okay,
32		I want this system here that I'm creating to go kind of like in, in this area over here in drawing.

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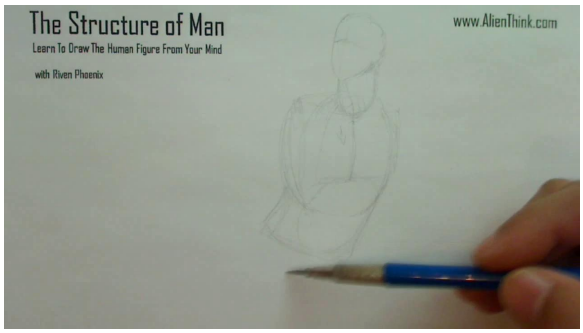
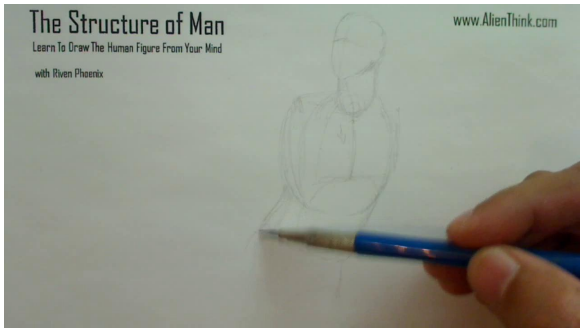
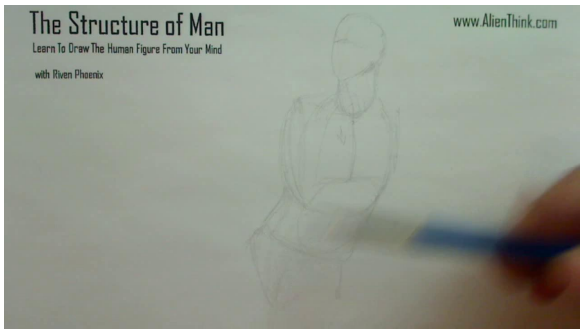
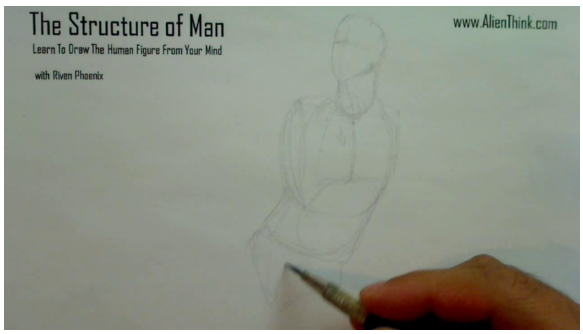
33		Then what I'm going to do is now create my, that underwear system that we came up with and,
34		and say that, okay, well, in that underwear system, I, I, I want this guy to go in this direction, right?
35		So look at the directions that we have.
36		We have one direction over here that we have this direction.

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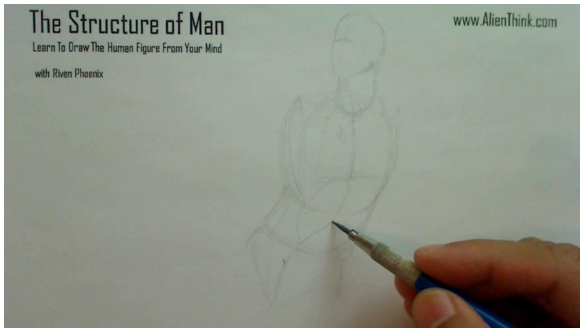
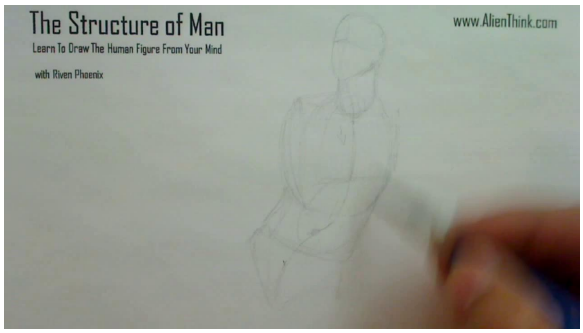
37		This line is not trying to, trying to connect back, right?
38		So your belly button is going to be here because we know that based on the love handle system, right?
39		We can now understand, okay, well, this is another direction in over here.
40		So you can see that regardless of how you do it, see if you take this line,

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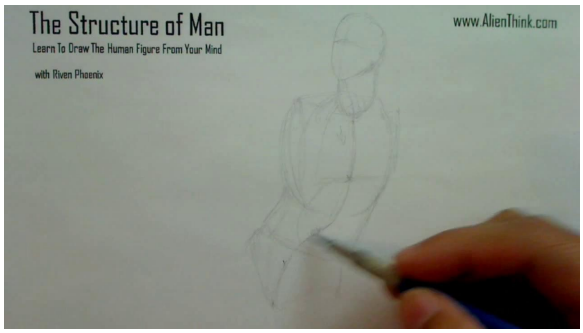
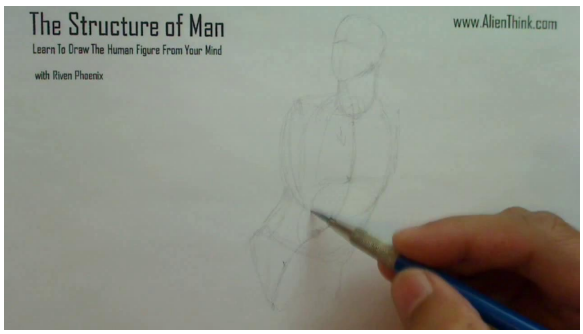
41		look at measures that exactly the same in the proportion system, right?
42		Even in perspective, you can do the same thing, right?
43		Even it basically is going to be almost evenly spaced.
44		But we can do this in different directions.

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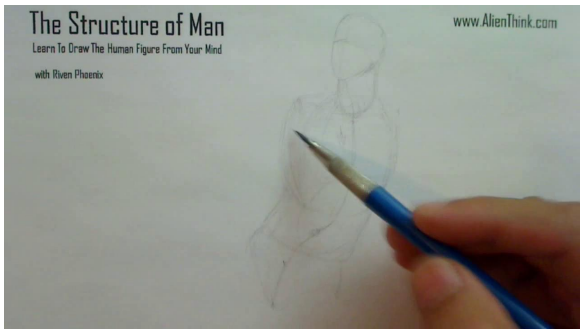
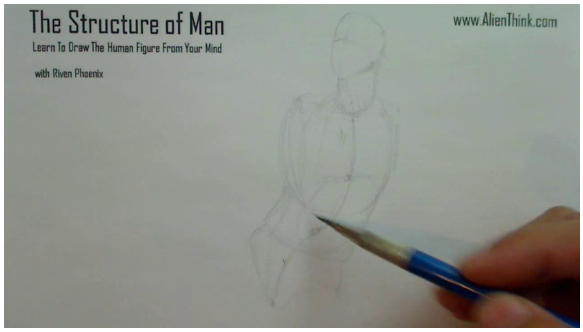
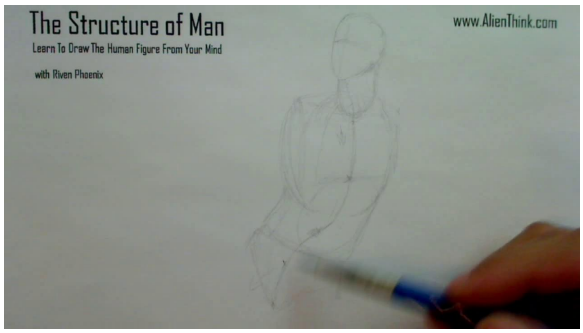
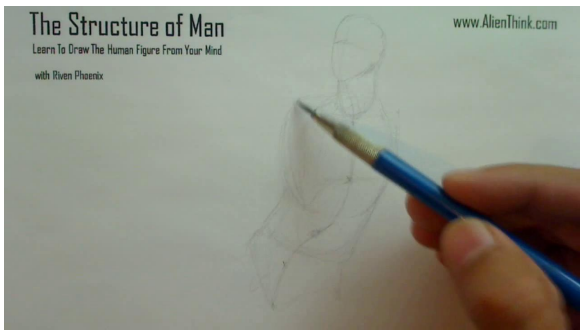
45		So really the chest cavity is going this way.
46		And this guy is now going in, going this way.
47		And this guy is the most flexible area of the body that allows us to twist and turn.
48		So when we get, like, let's say this basic idea over here,

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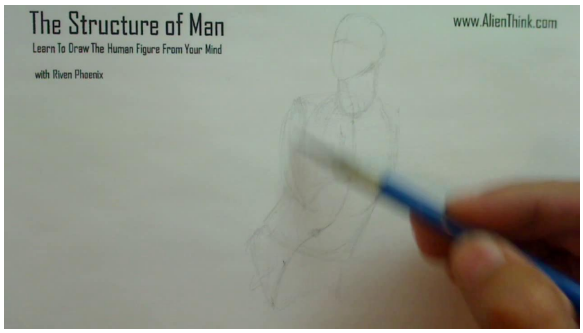
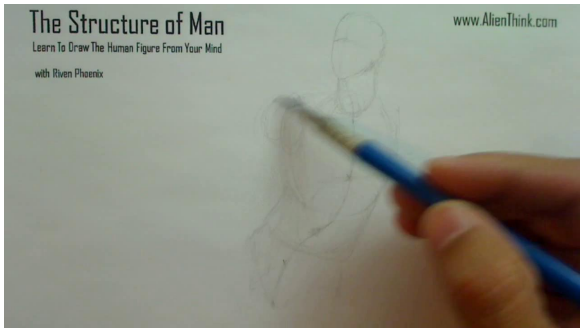
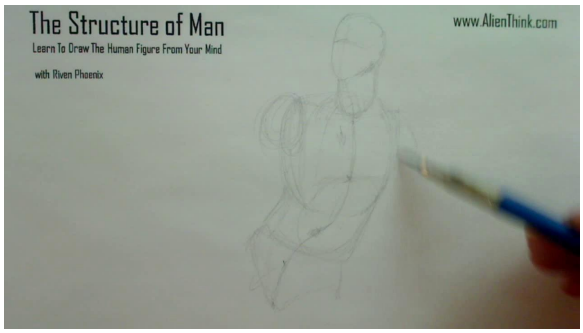
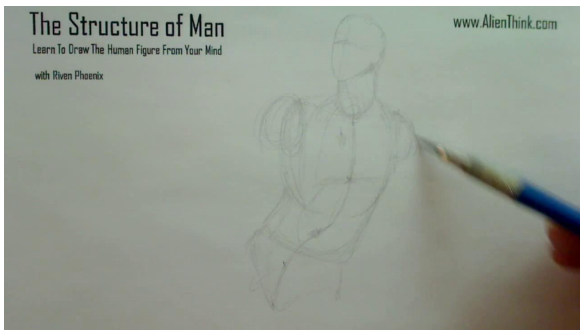
49		we can now start to create the ball shape over here, right?
50		So now let's just think about this over here.
51		What I'm proving to you is that you can take abstract shapes and really do anything that you want.
52		That's basically the concept of this and we're proving this on paper that because we understand how the figure is going to be constructed,

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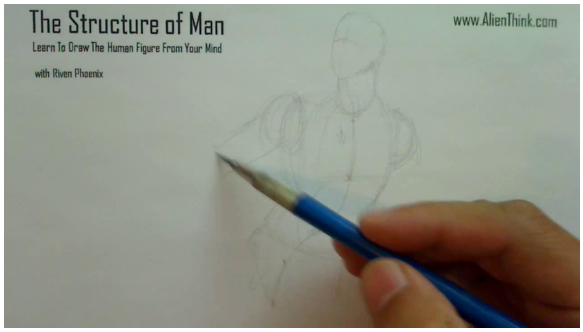
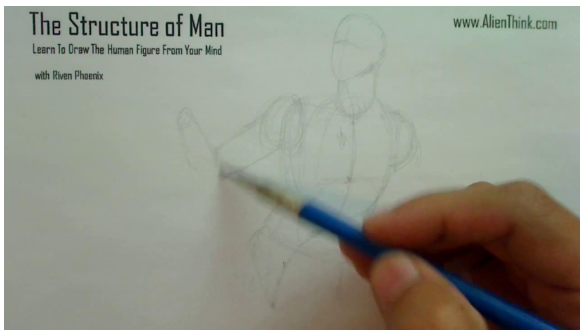
53		we can do very organic looking figures.
54		So here we'll do the arm.
55		Let's say kind of like going this way and then we'll do like the forearm in this way over here.
56		So this is more like an advanced exercise in understanding what were all the things that we can do.

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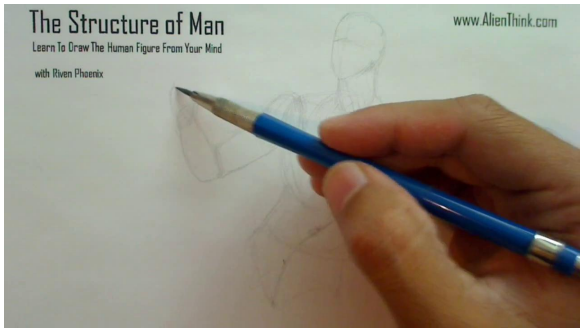
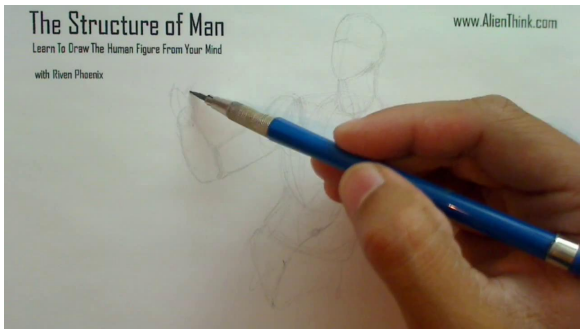
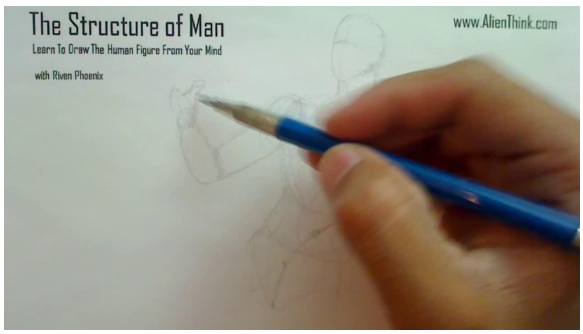
57		So here when we come to the hand, we're just going to simply say that,
58		okay, I'm just going to think of this in kind of like this in 3D.
59		I'm going to say that I want to do like the thumb like this over here for his hand.
60		Like do like a controlled idea here of his thumb is going to be something like this or something.

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61		I don't know yet.
62		Right?
63		So here we can now start to at least draw out some fingers and think of these in basic shapes.
64		That's right.

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65		It's just going to connect here and the...
66		Here we can put actually the small finger like this and then this finger we can say that,
67		okay, it's going to come towards us this way and then it will just go down somewhere in this way.
68		And then over here we can say, okay, well, that we'll get three fingers over here and then we'll get like another finger over here.

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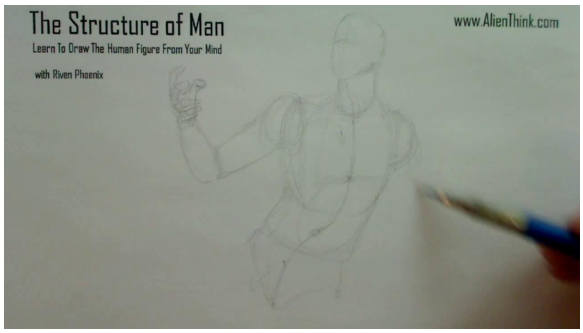
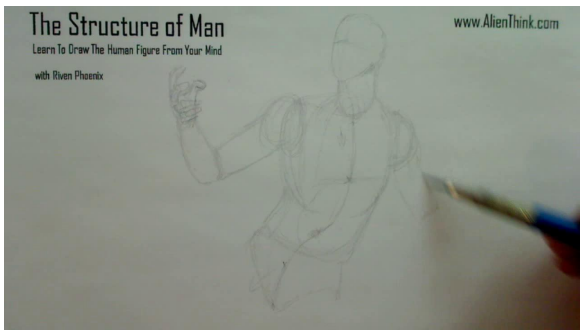
69		We'll say that, okay, this finger is just going to come like this over here and then this finger is going to come over here.
70		So you can just first lay out the basic gesture system all in this way over here.
71		So let's say that this arm is going to be about, about let's say about here.
72		Right?

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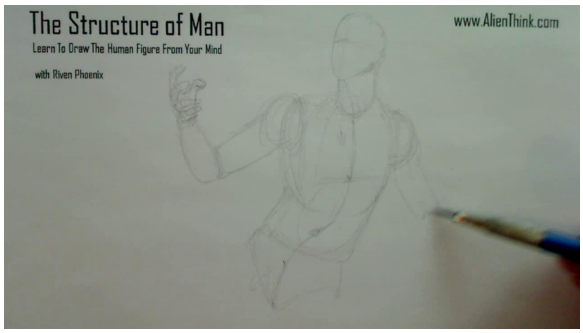
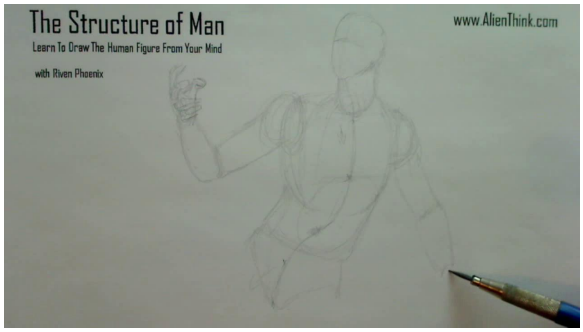
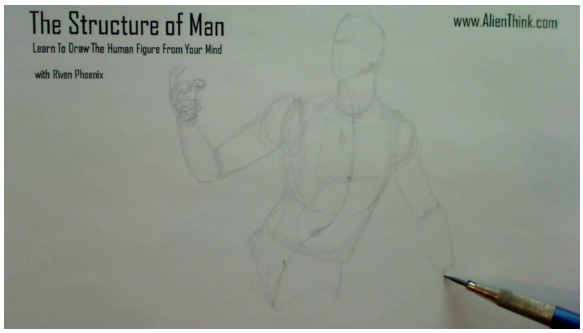
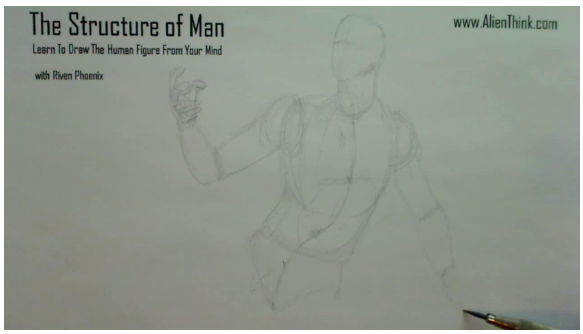
73		So first we're going to lay out the whole drawing in this part first and then over here I'm just going to do the...
74		Then like this and now we can start twisting things.
75		Right?
76		We can say that, okay, now you don't have to use the mannequin system, right?

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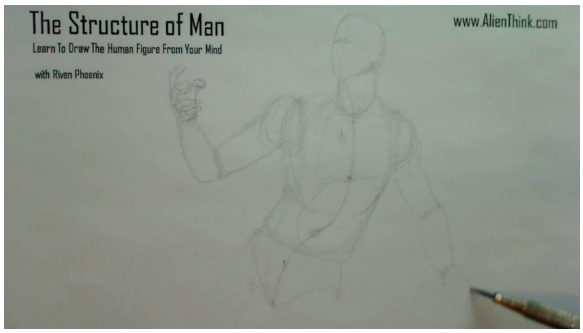
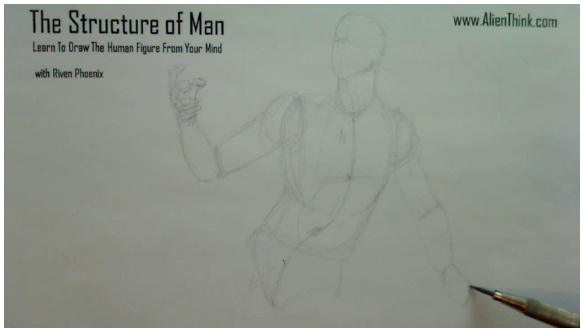
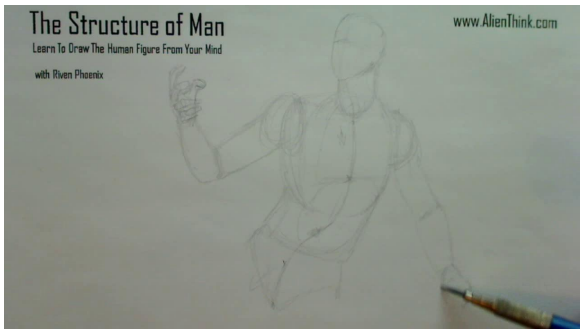
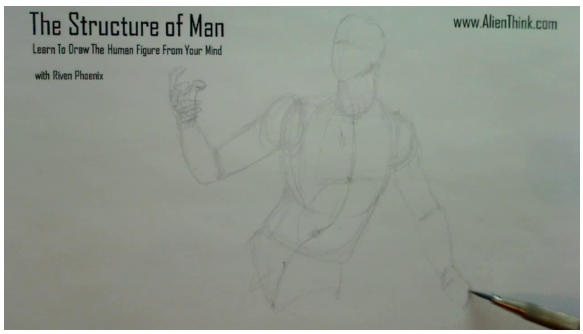
77		All the time because what's going to happen is that you can just use the gesture system too.
78		It doesn't really matter.
79		Right?
80		So let's see from any shape we'll be able to do this.

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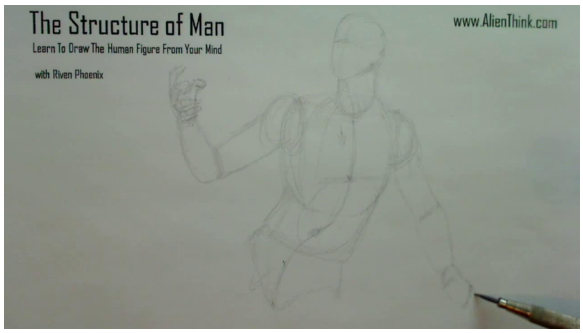
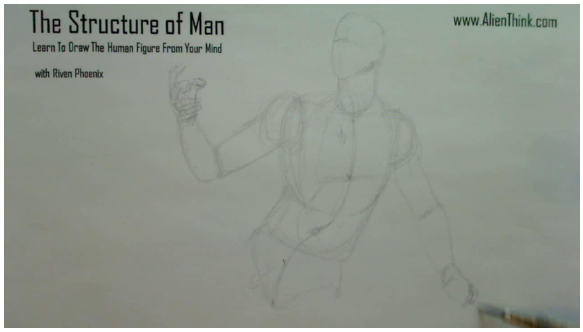
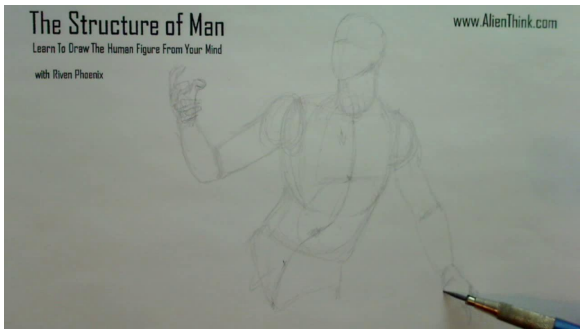
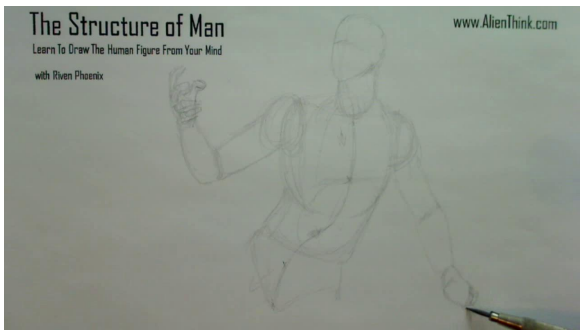
81		So here I'm just going to do let's say this finger coming, coming like this first, like feel your way through it.
82		Then here I'm going to do let's say this finger like this, this finger going here and maybe the small finger goes like this or something.
83		Right?
84		I'll get to like the palm of the hand like this and this should be on camera here.

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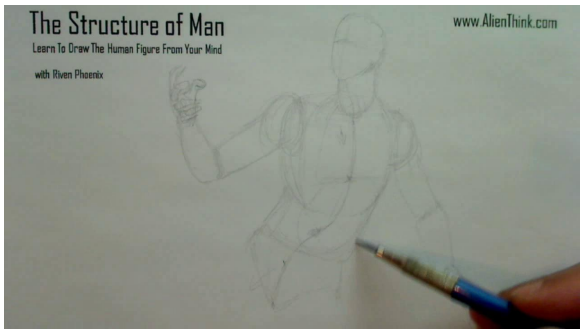
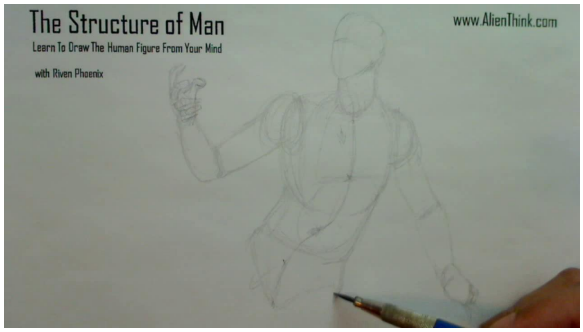
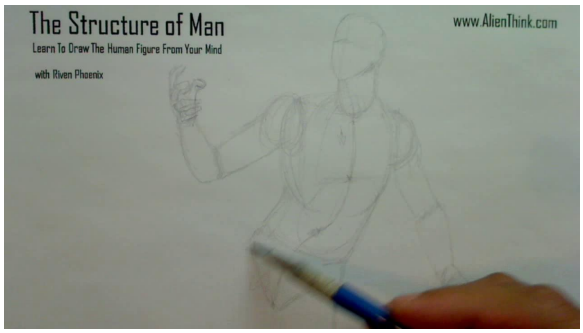
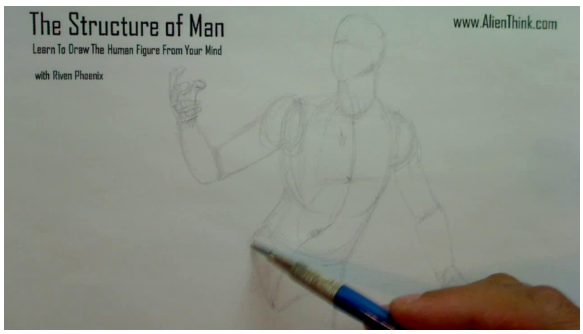
85		Okay, so here we'll get, we know that we're going to get the left hand knows that we're going to get this system here
86		and then we'll get the legs that are just going to go about their business over here.
87		Right?
88		We're getting close to solving all pretty much this lower body mystery after we get through the hands.

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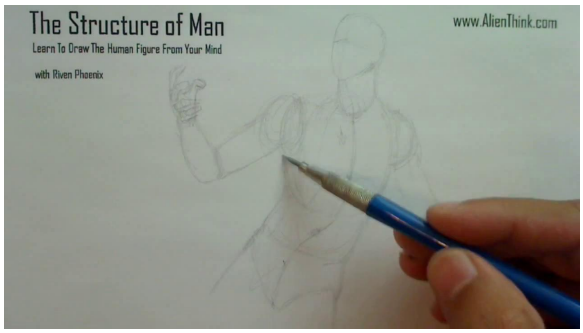
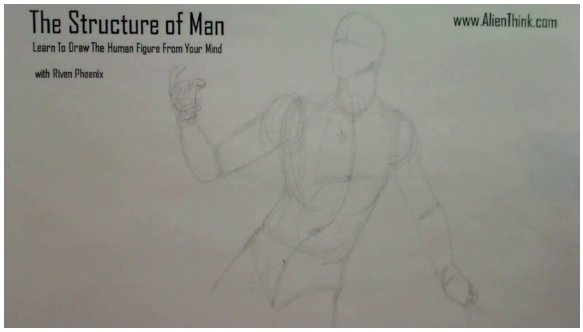
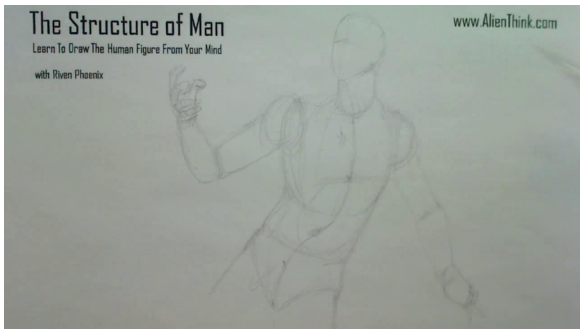
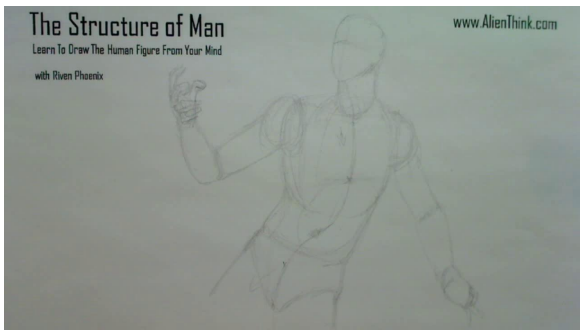
89		So we get something like this.
90		Okay, so now we just need to lay out all the muscles.
91		Right?
92		So we can now simply like we erase these ideas here.

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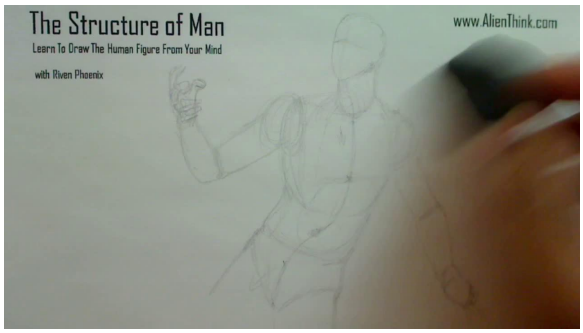
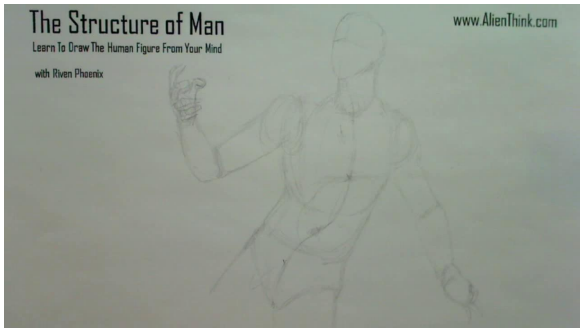
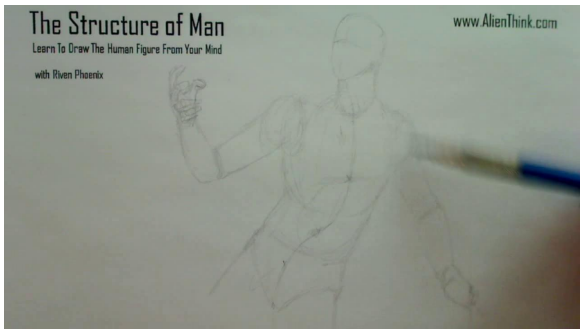
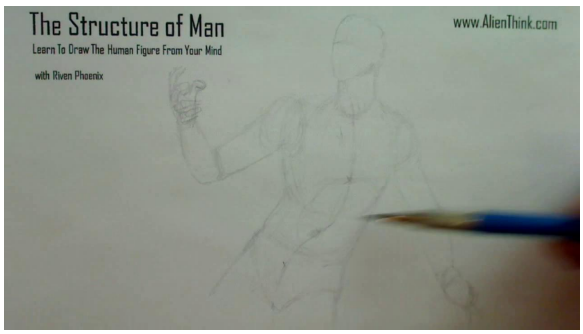
93		Right? Everything's proportioned here because you can visually see that that's how it's going to be.
94		Right?
95		We know that it's going to come down here because I mean you can just see that, right?
96		You just have to be approximate with everything.

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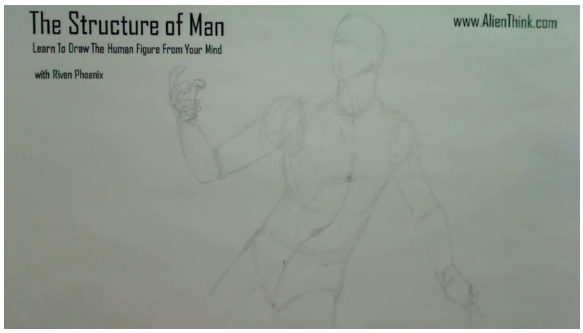
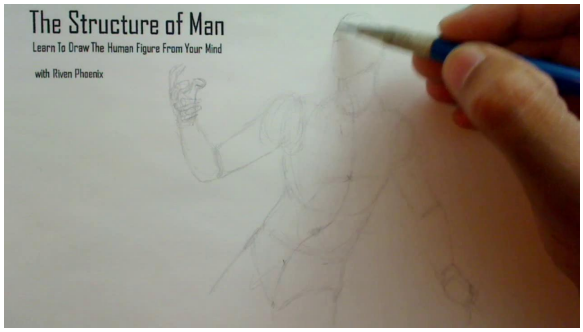
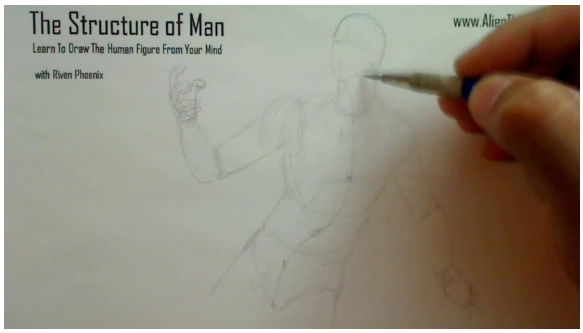
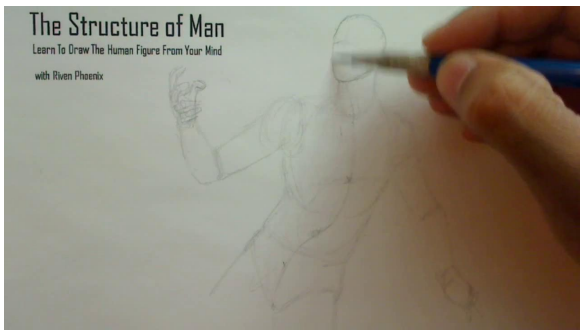
97		So to lay out the ideas here, let's just start out with the head first.
98		Here I'm just going to draw out a nicely shaped head over here just like this first.
99		And then over here I'm just going to lay out, let's say the head to be kind of like this big over here.
100		Like this, right?

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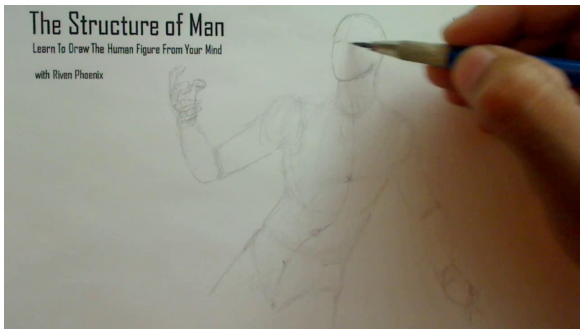
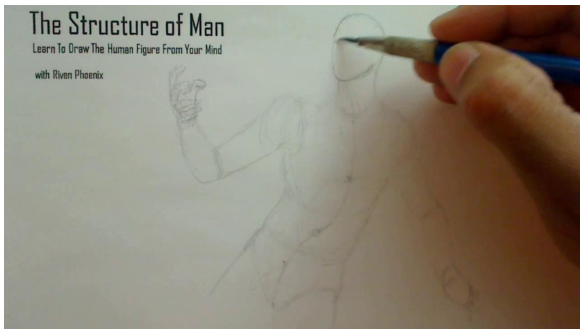
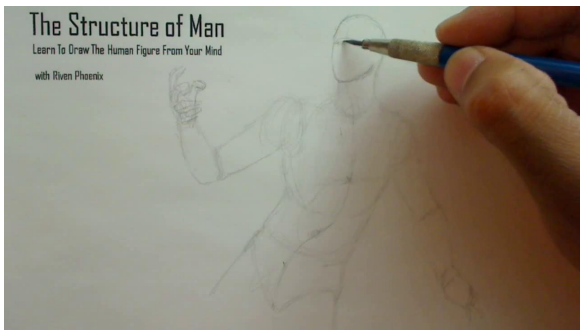
101		And then over here I'm going to do the line for the eyes in here.
102		I mean you can do this a little bigger if you want.
103		This is going to be the line for the brow area over here.
104		So here I'm just going to put the template system first.

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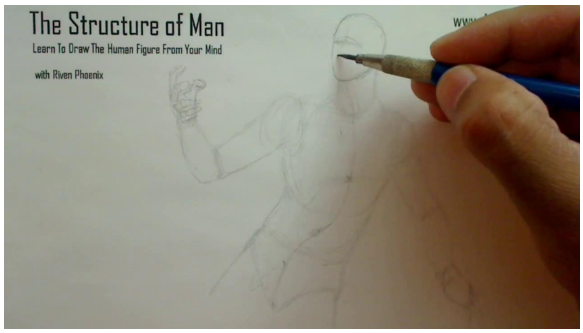
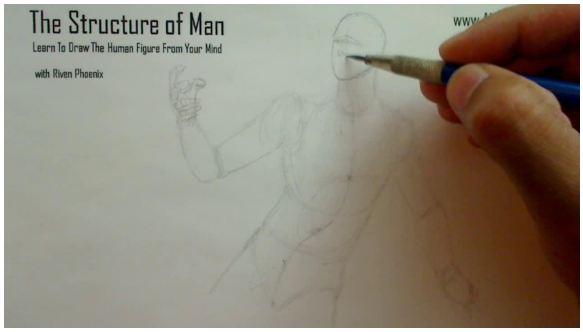
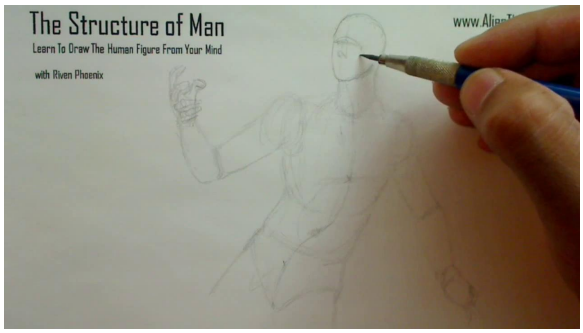
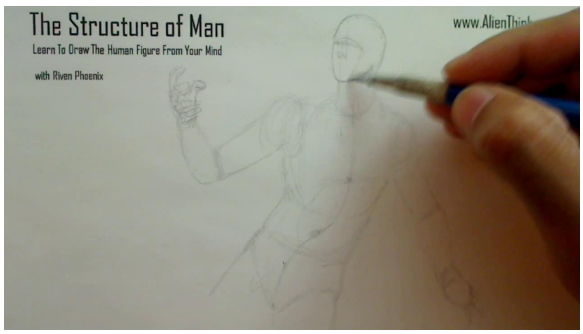
105		Right? Make it easy.
106		Make it easy to think.
107		Right? But you don't have to do this again.
108		But the template system is forcing the ideas of thinking about the figure.

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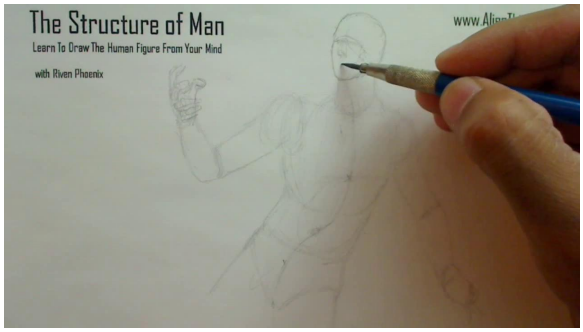
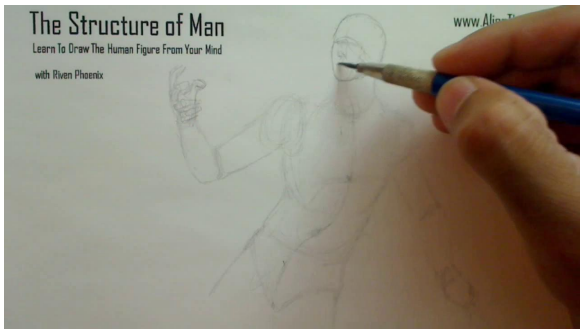
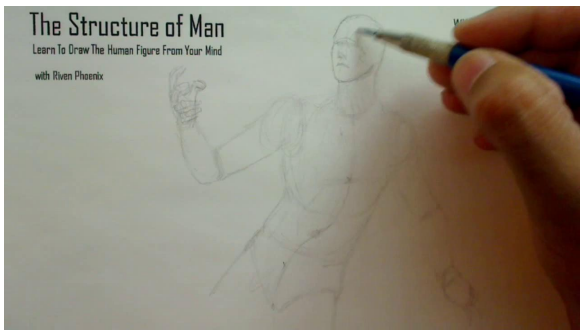
109		Right? So over here I'm going to get like a little bit of an idea over there.
110		That I know that the lips are going to be just about here because I can see that that's what it's going to be.
111		So just lay out like a basic concept idea of it over here.
112		You don't have to fill all this stuff in. Right?

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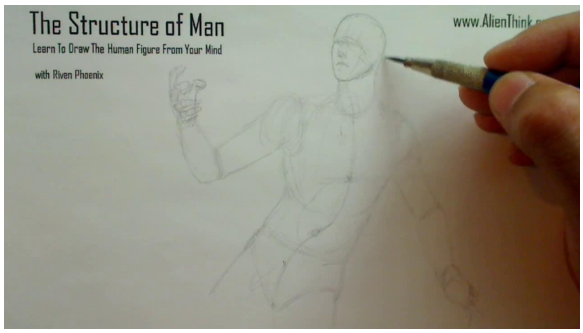
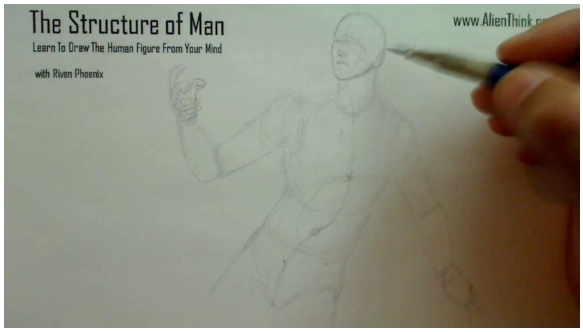
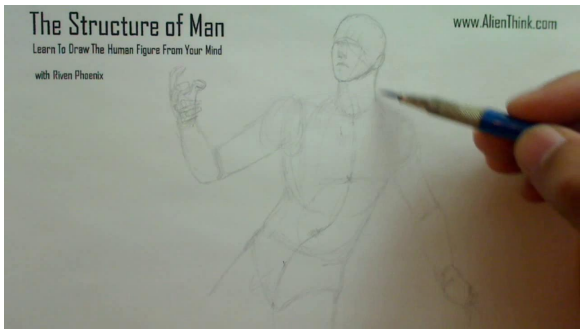
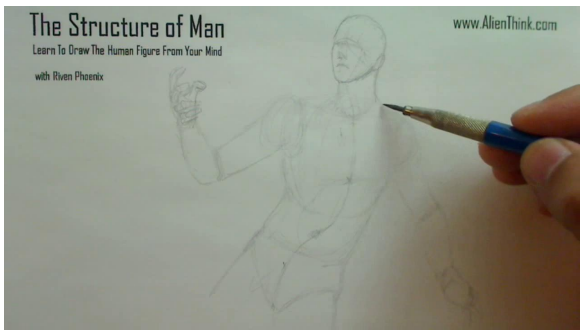
113		So here we know that okay, the ears are just going to be like this over here.
114		So now I'm going to get this area here for the back of the neck.
115		Right? So I know that right.
116		I'm going to get that idea here at least like this.

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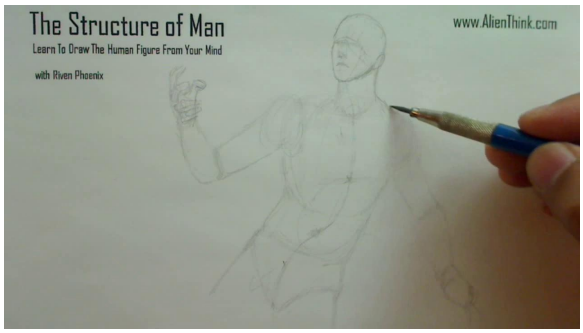
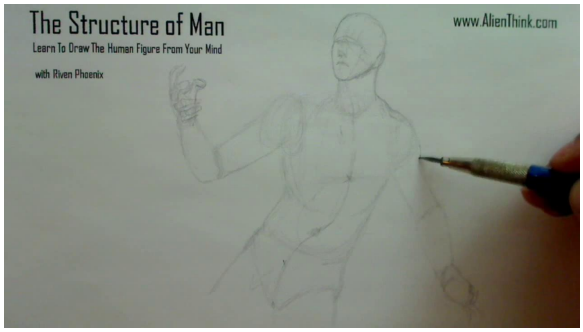
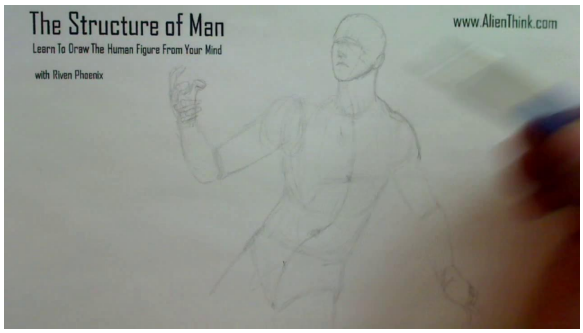
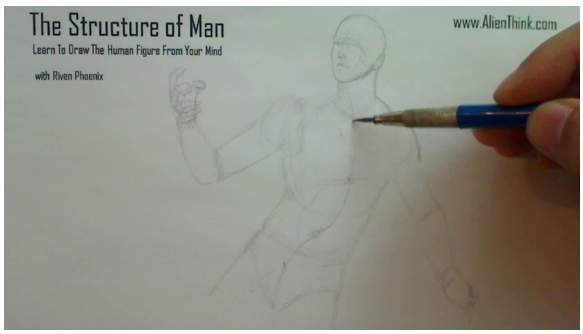
117		A little bit of that idea and then I'm going to get the shoulder.
118		Right? It's going to be kind of like this over here.
119		You have to kind of like experiment with some of these ideas first.
120		And then over here I'm going to get the muscle kind of like stretching because it's coming in this way over here.

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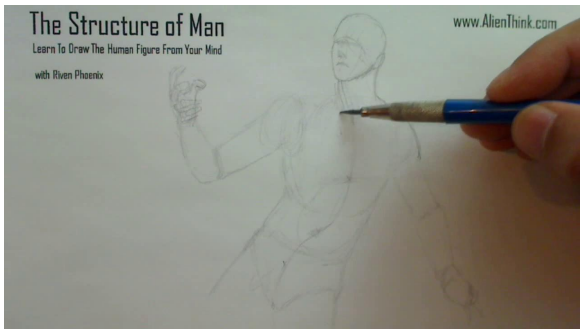
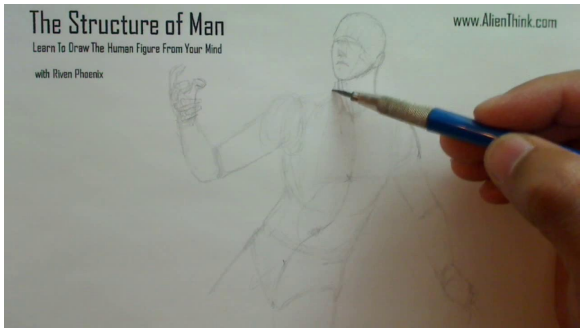
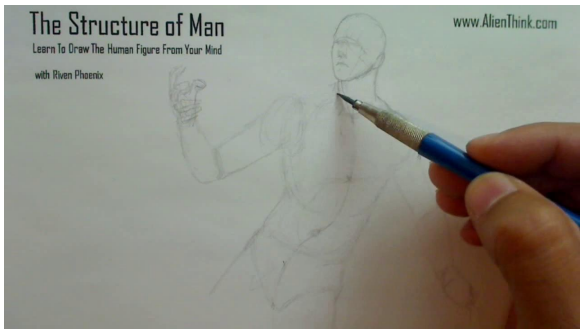
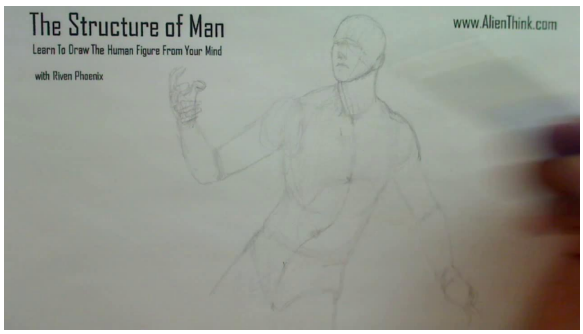
121		And this is just going to go like this.
122		Right? Then I'm going to get about here.
123		So here you can see that I'm just going to pull this a little more bigger over here like this.
124		So it's balanced out and then over here I'm just going to get my shoulder.

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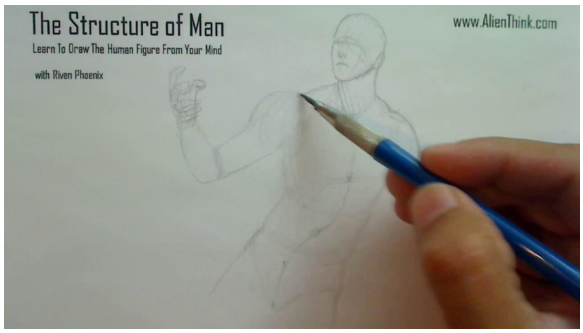
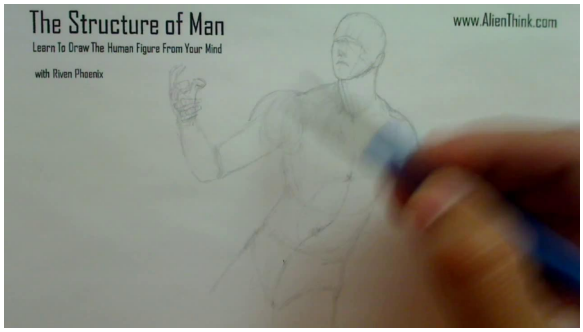
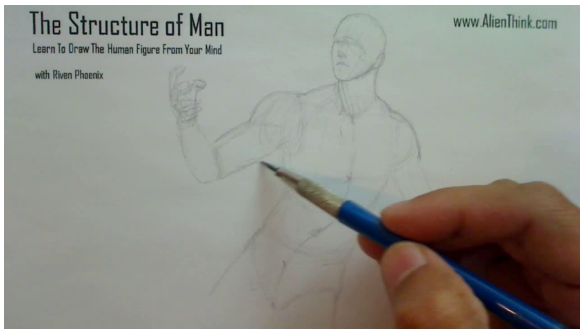
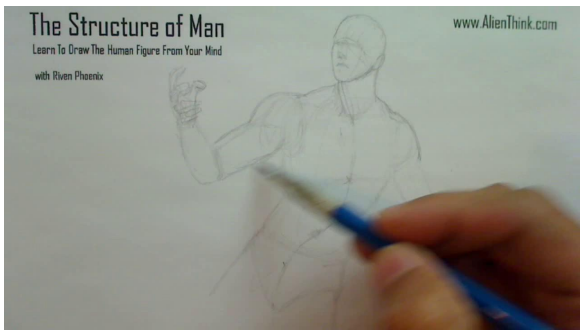
125		Right? So you can see how this is different because this is just a template system.
126		And you can break away from it to make a different, a much more organic version of the figure.
127		Right? That's the whole idea of this to be that we want to be free in our thinking.
128		And this is where we're going to get like the tricep over here.

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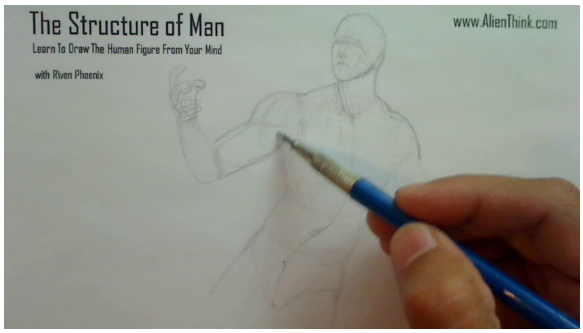
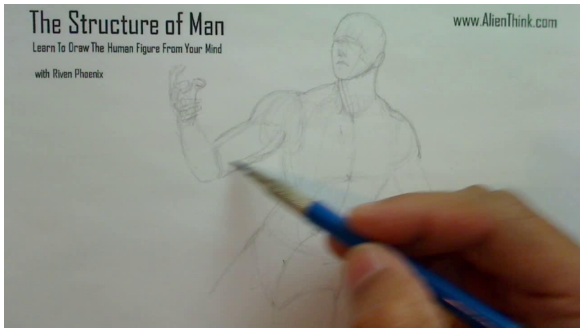
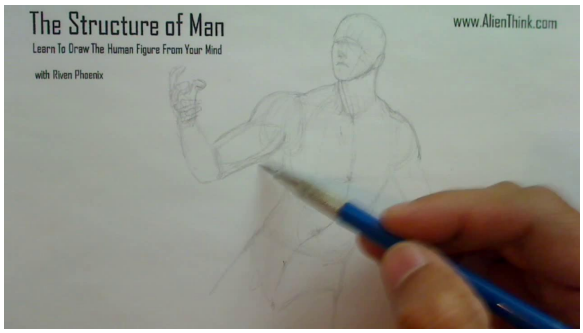
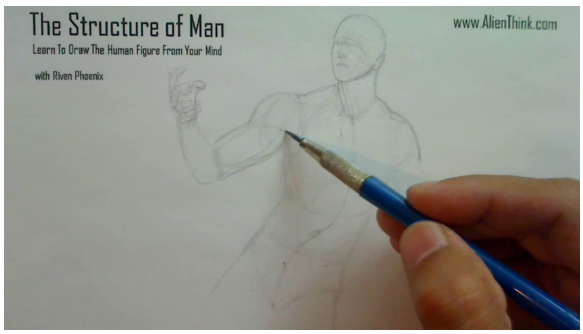
129		Right? So you're going to get the bicep like this over here.
130		And we already know how this whole system works.
131		Right? So over here is where we're going to get that thing that we were talking about.
132		Is that okay? Well, over here I'm going to get this deltoid over here.

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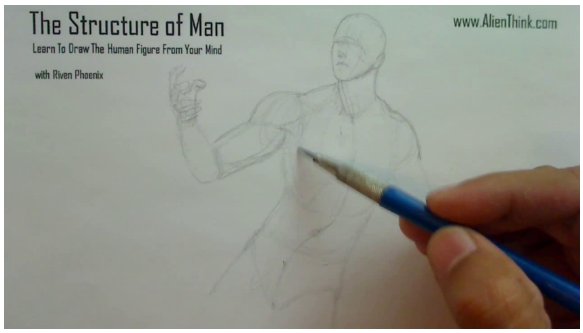
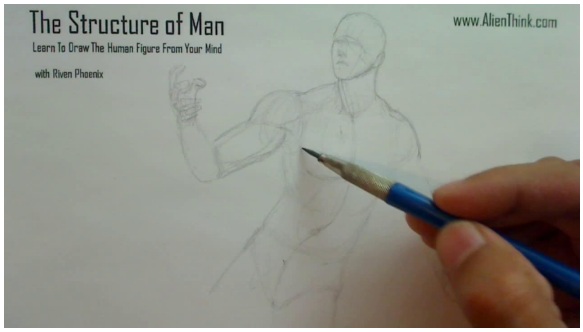
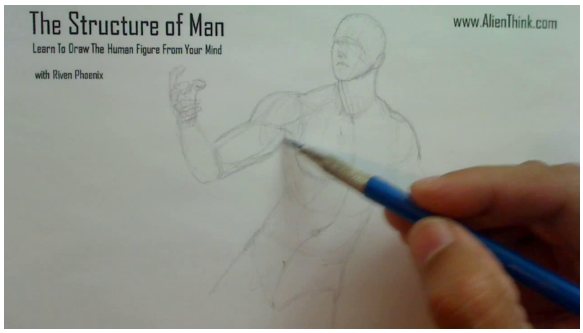
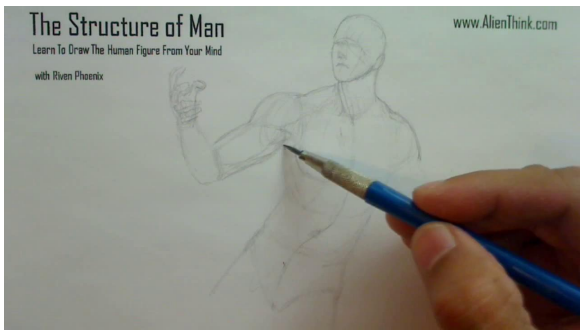
133		And over here I'm going to get just about the muscles for the peck and they're going to want to come here.
134		Right? So what you got to think about is there is going to be like this coming in way.
135		And that's is where you'll get that other muscle that we talked about under the arm.
136		But when we shaded, we're actually not even going to see this guy.

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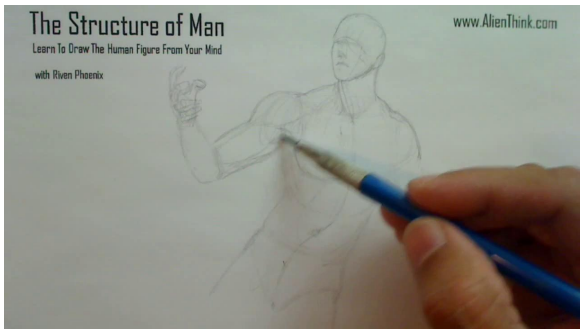
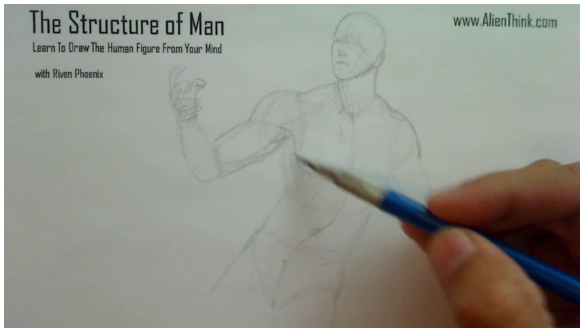
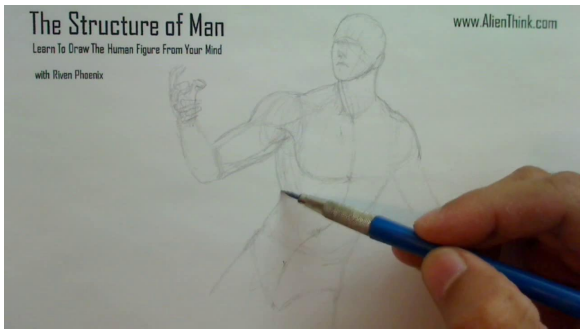
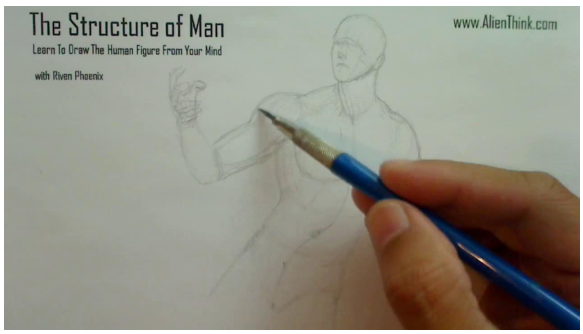
137		I'm just showing you that that's where he comes. Right?
138		And that's where this is going to be. So here we can just expand the door doors.
139		I must like this. Right? Just like this. Right? So why did I do this?
140		Why did I make it more bigger based on the template?

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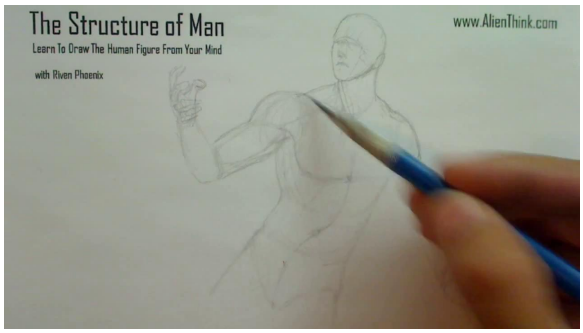
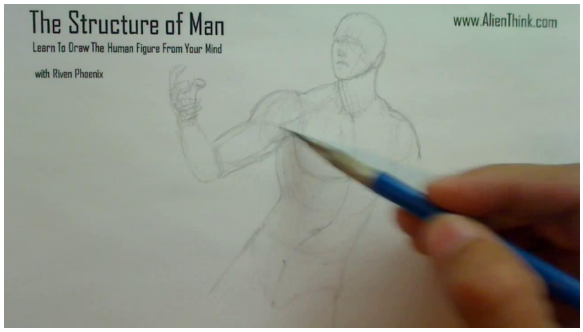
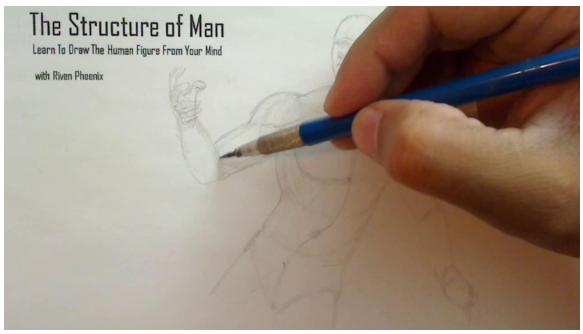
141		Although I'm telling you, it's because I'm trying to balance out the figure knowing the muscles.
142		We know how the muscles are trying to balance out the figure because it has to be the right lollium too.
143		Right? So this is why the mannequin system really works like a model system that we can use.
144		So here we know that we're just going to get this line over here.

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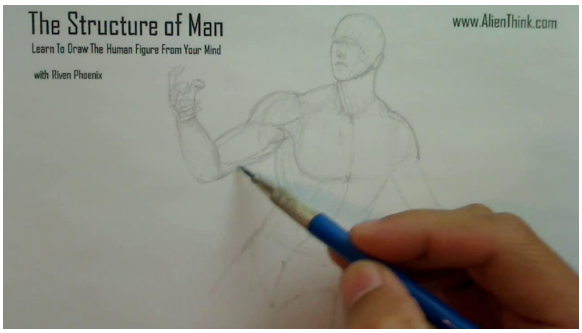
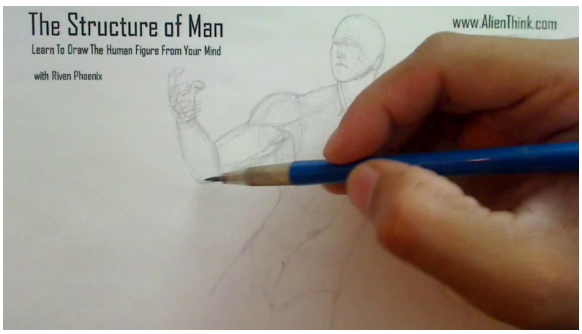
145		Then, okay, so how is this going to work now?
146		We know that, okay, well, your elbow, your funny bone is going to be right over here.
147		So this is going to go kind of like inside over here.
148		Okay? So if the funny bone is here, I already know from this understanding that,

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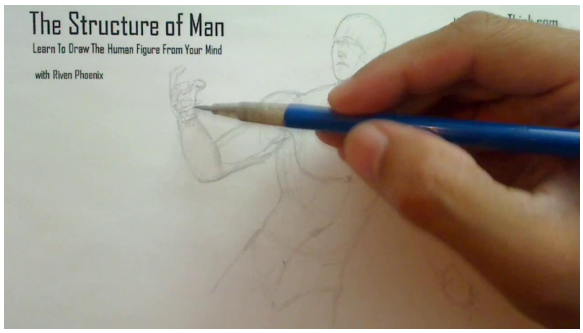
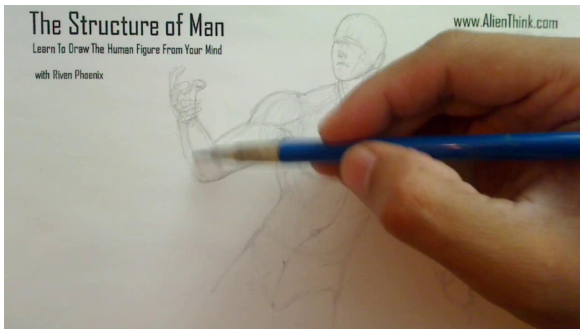
149		right, I'm going to get now my muscles.
150		So I'm going to get number four over here.
151		Right? This is going to be that idea for number four.
152		Right? And then over here, I'm going to get...

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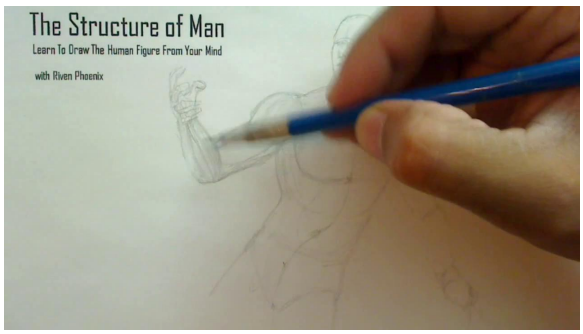
153		You just have to think about this.
154		I'm going to get number kind of like number four over here.
155		I'm going to get number three on top of this.
156		Number two over here in the number one.

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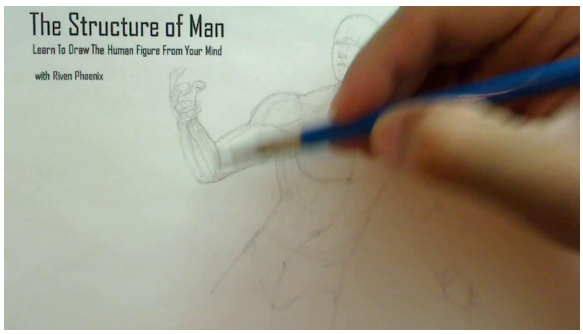
157		And then from basically from the other side, I'm really not going to see.
158		Right?
159		It's just going to be like this.
160		I'm going to get places.

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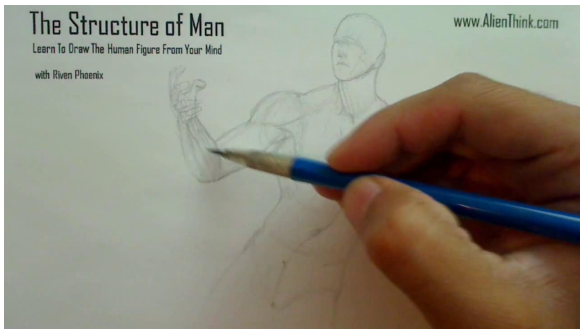
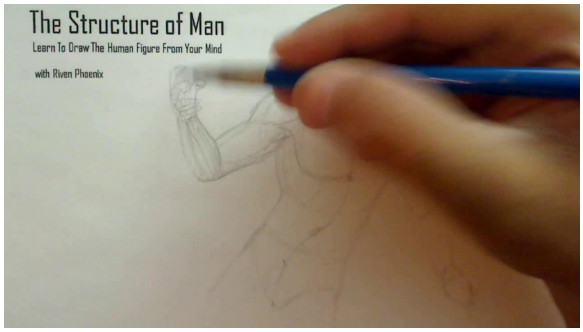
161		That's how you solve this problem.
162		But you don't have to draw every muscle.
163		Just understand that, right?
164		I'm going to get four.

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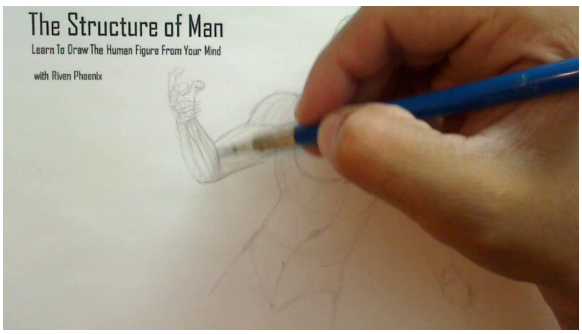
165		I'm going to get three.
166		Then I'm going to get two.
167		Then I'm going to get one.
168		Basically, they're coming all in this direction.

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169		Then over here, we already know, right?
170		We're going to get that bone structure.
171		And from this, guess who's going to show up?
172		It's going to be B.

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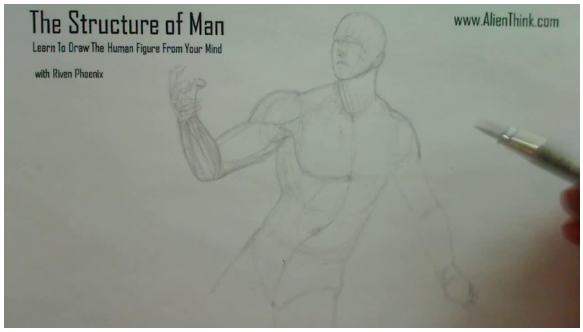
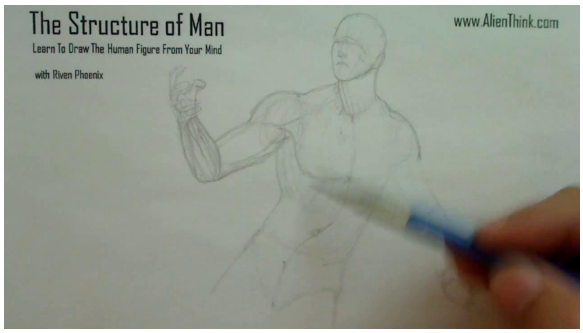
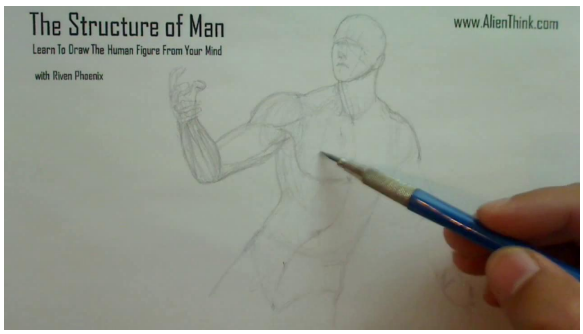
173		It's going to be B and a little bit of C over here from that side.
174		So we know that this is going to be correct because we solved that issue.
175		Right?
176		So now we come to this part here that we've been talking about.

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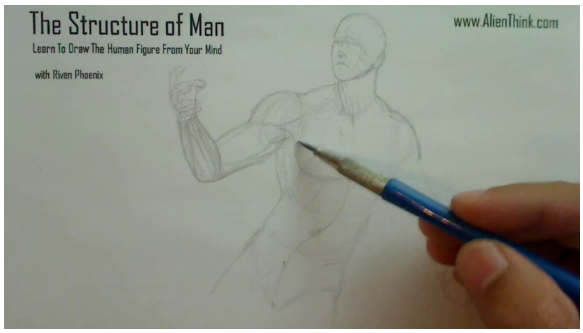
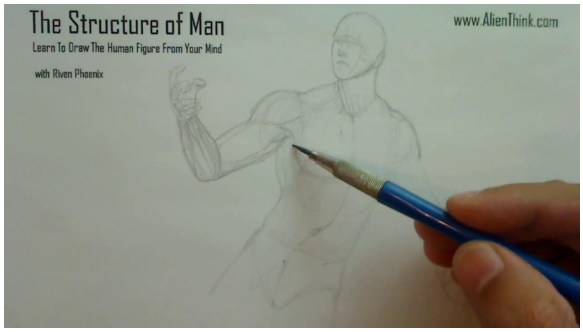
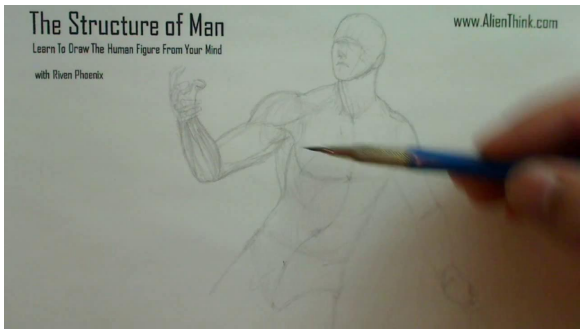
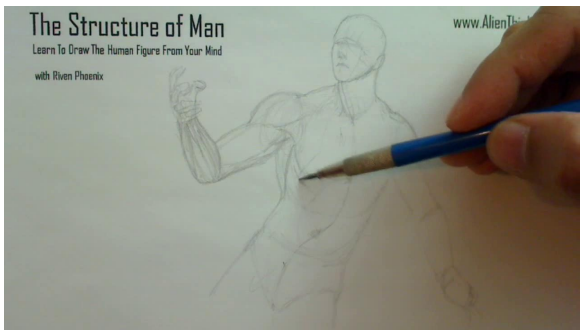
177		Is that okay?
178		Well, here we can see we can just do it like this.
179		Over here, we know that I'm going to get a six over here.
180		I'm going to get a seven, eight, nine, ten.

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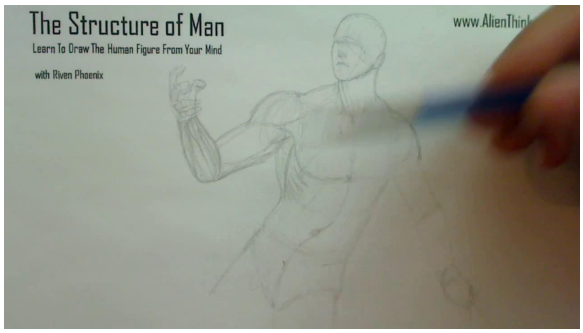
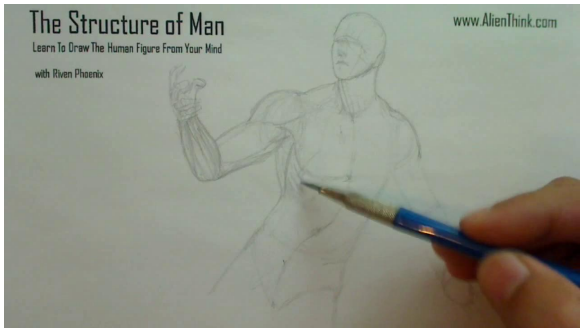
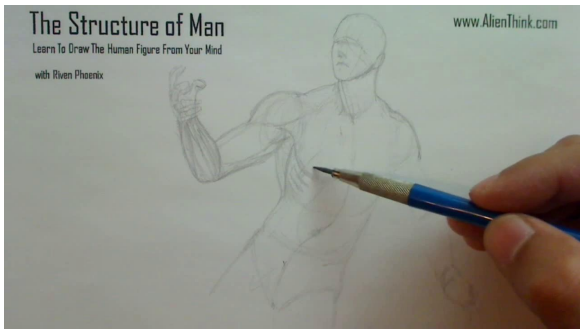
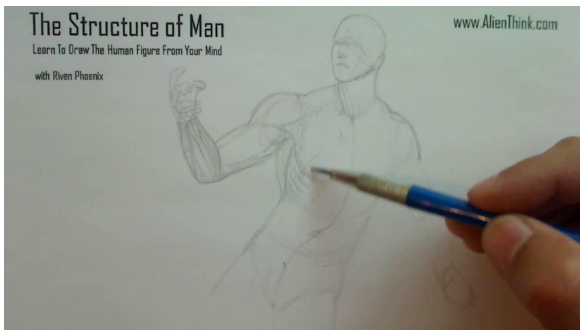
181		Right?
182		This is all going to basically disappear because of the way we're going to actually shadow this.
183		Right?
184		So I want to put the light source here so we can see this.

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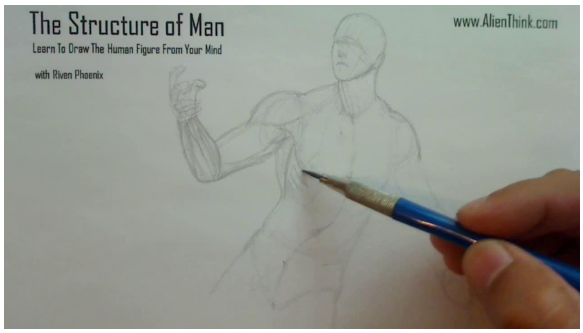
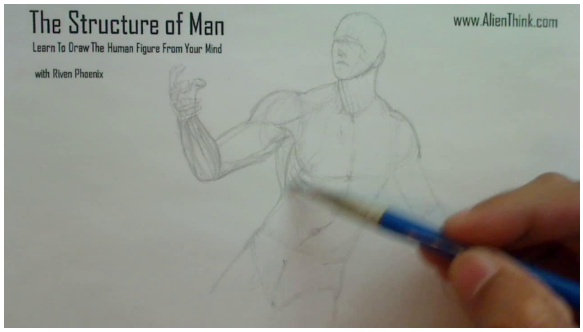
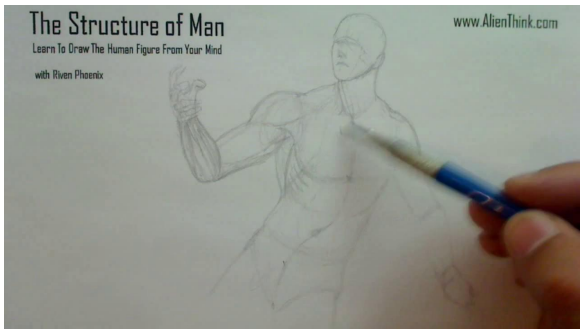
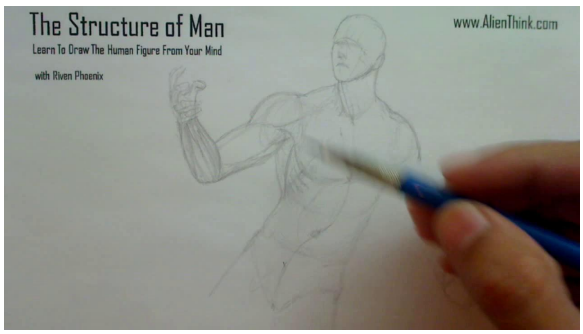
185		So we know that, okay, well, technically this is actually going.
186		You have to think about this.
187		Regardless of this line, you have to think about the line of which direction is the chance of it going.
188		Right?

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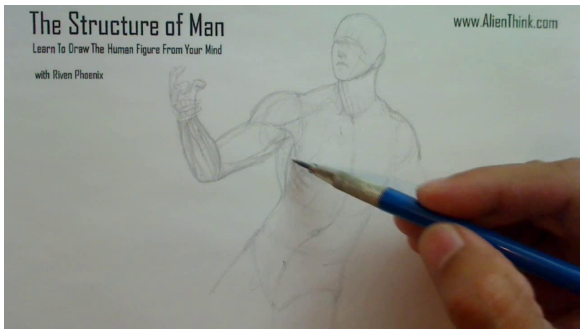
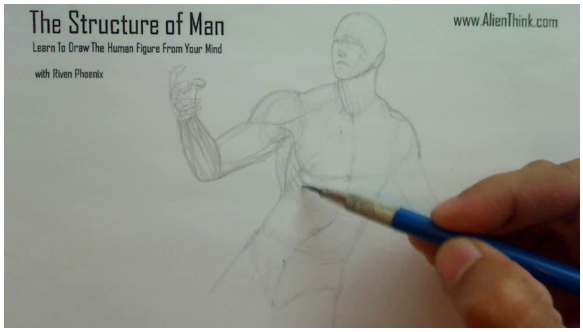
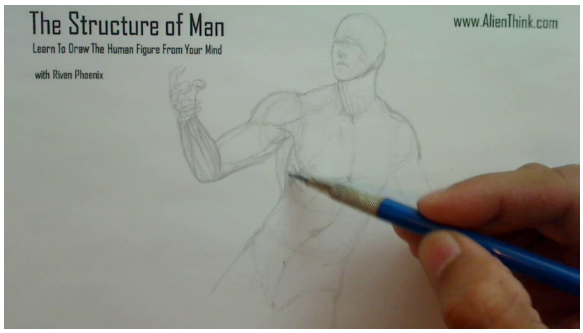
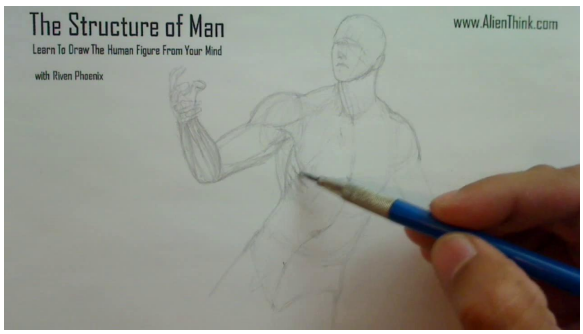
189		So you already know how to do this.
190		You know, that right is just going to be like this over here.
191		I'm going to get two, three, and four.
192		It's just going to be buried in there.

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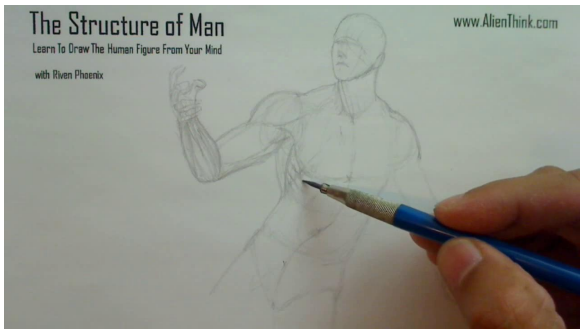
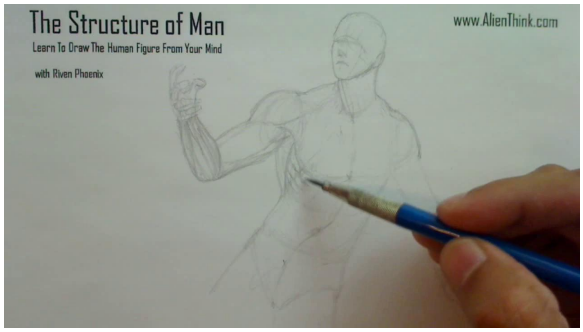
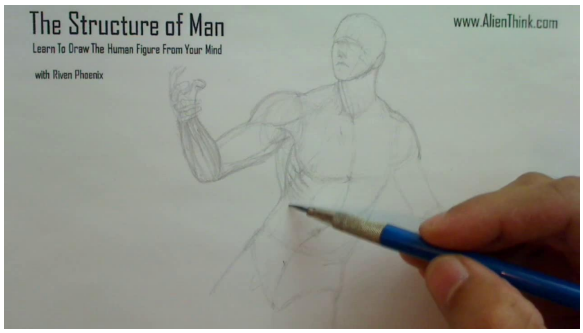
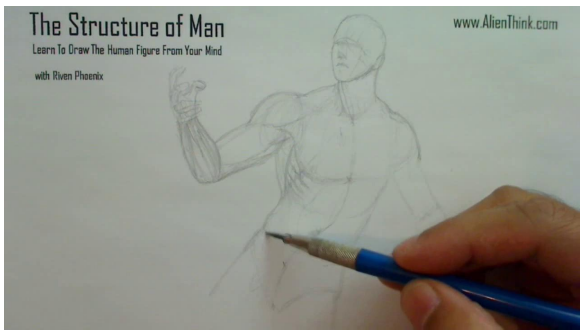
193		Right?
194		And you're going to get like these lines coming out this way over here.
195		And then this is where it's going to get odd is because it's going to bend over here.
196		Right?

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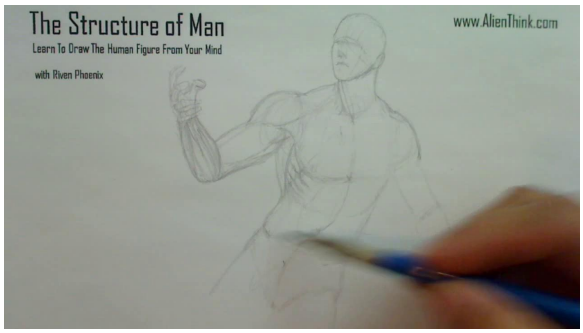
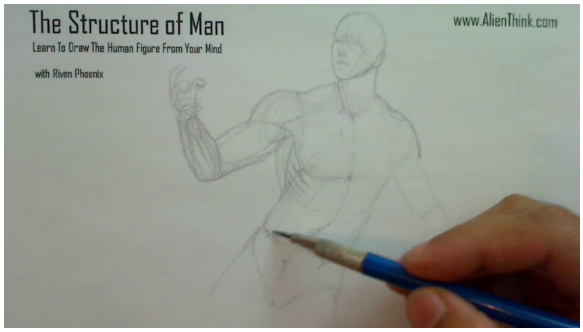
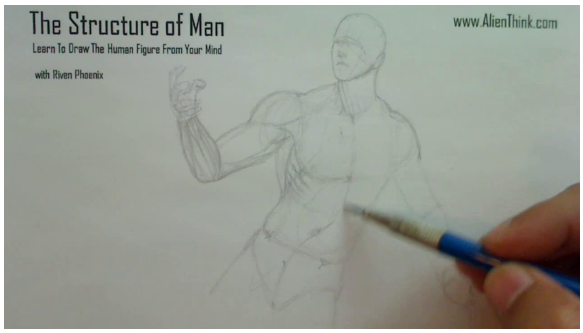
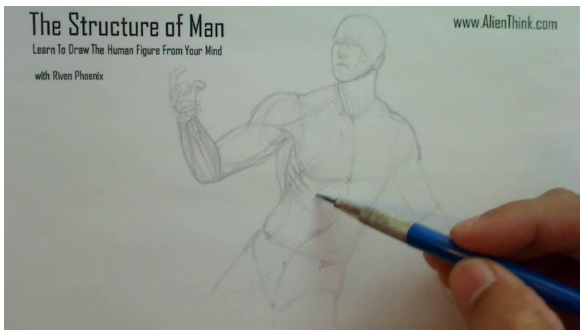
197		So this is the mark of the X mark on our mannequin pelvis system that this is where the X is going to be.
198		Meaning that the love handles are going to be like this.
199		Remember, this is all turning inside and out.
200		So we're going to get like the idea for the the abs going in this direction.

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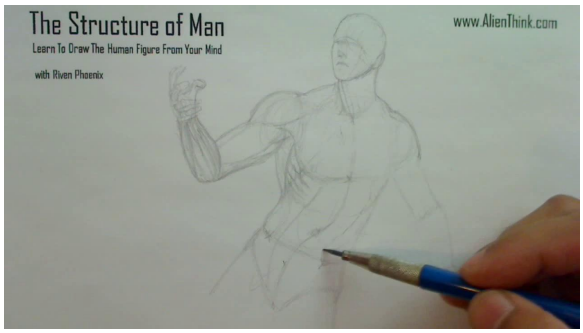
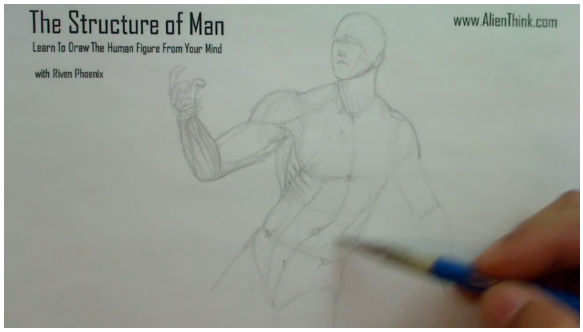
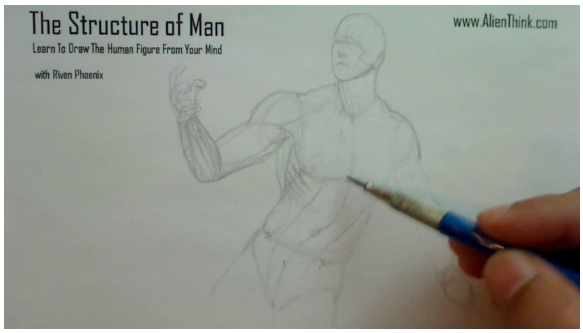
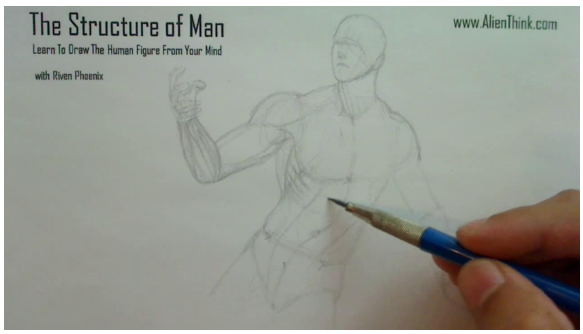
201		Right?
202		It's going to go pretty much like this.
203		That's how we're going to be able to bend this stuff.
204		And here I'm just going to put down just the basic concept here for the abs.

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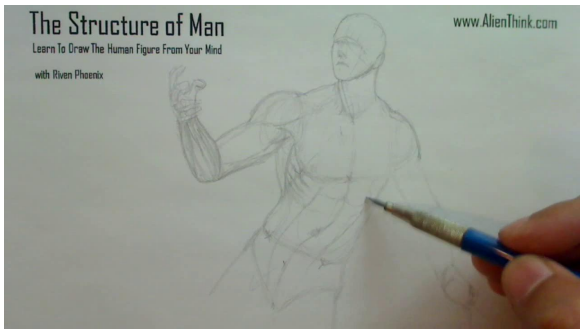
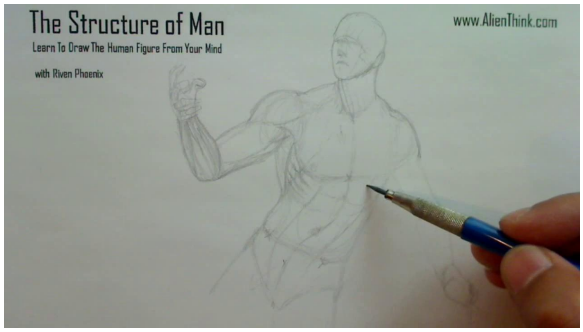
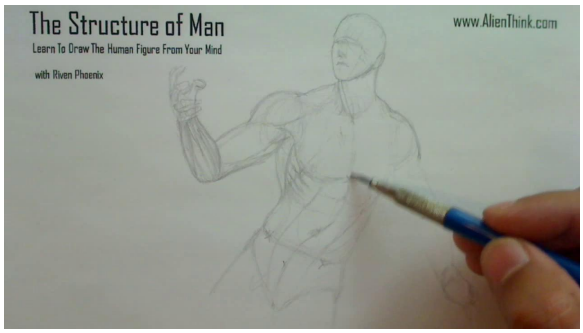
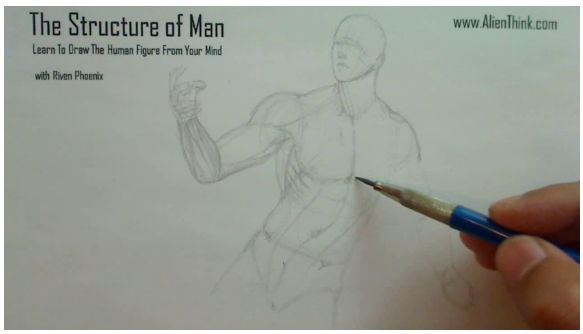
205		Right?
206		We know that it's just going to be here.
207		So here let's do actually the other side over here for the the pack muscles.
208		So over here I'm just going to draw out the pack muscle like this.

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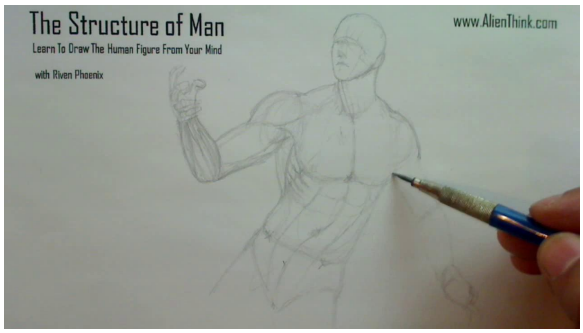
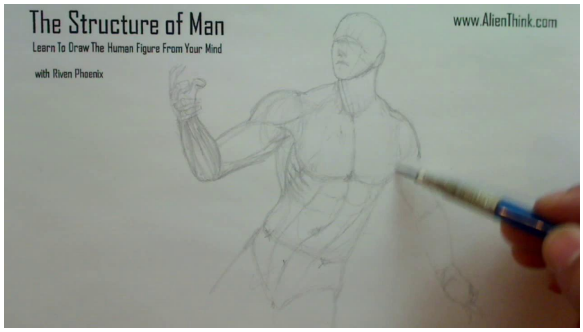
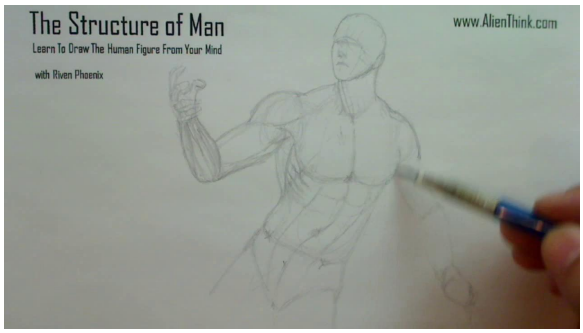
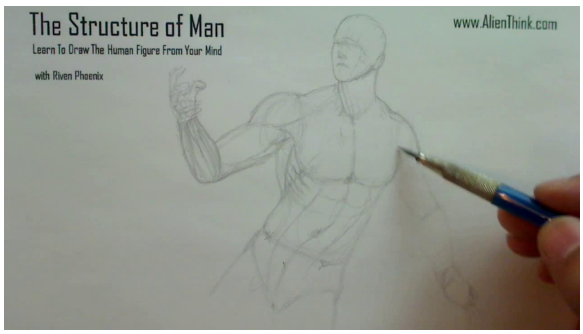
209		Just think about it a little bit.
210		Right?
211		And this again is from that area.
212		We we we looked at before.

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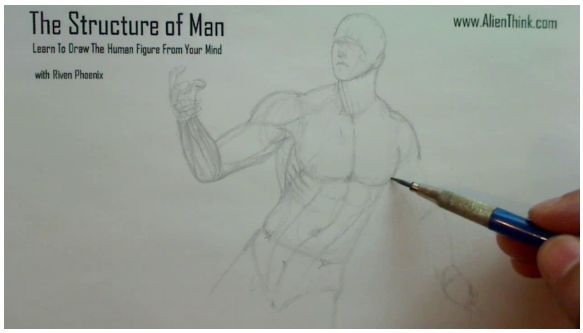
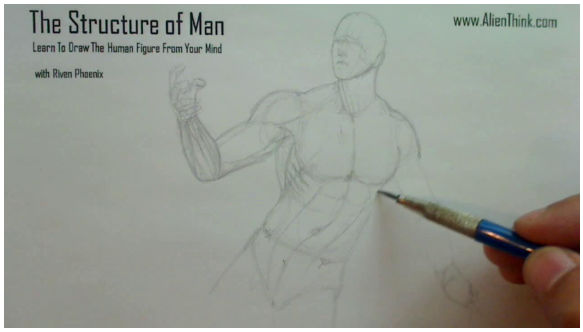
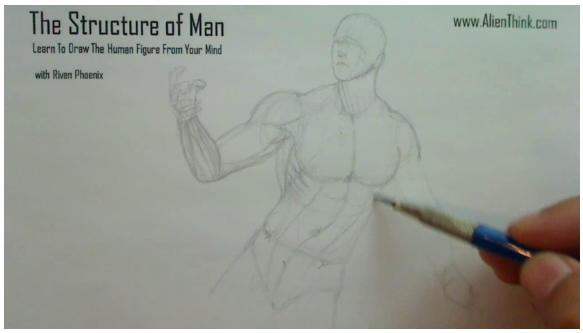
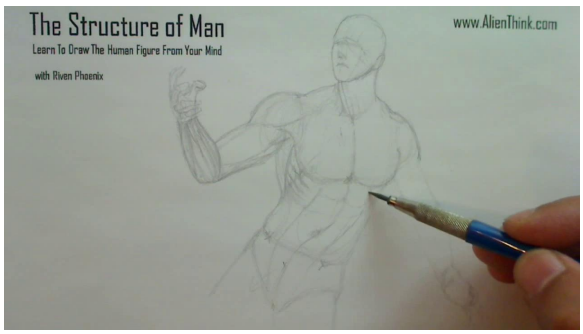
213		Right?
214		So here we just need to think.
215		Okay.
216		Well, we're going to see a little bit of the of the ribs.

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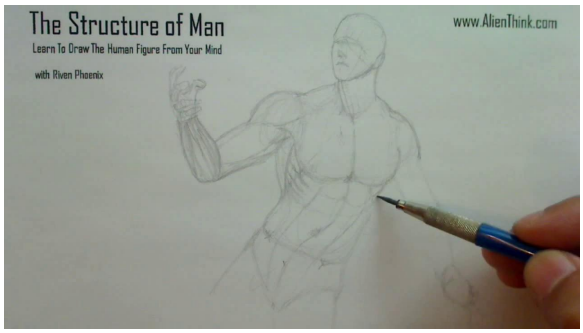
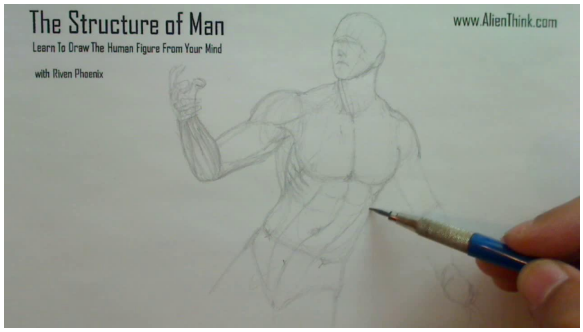
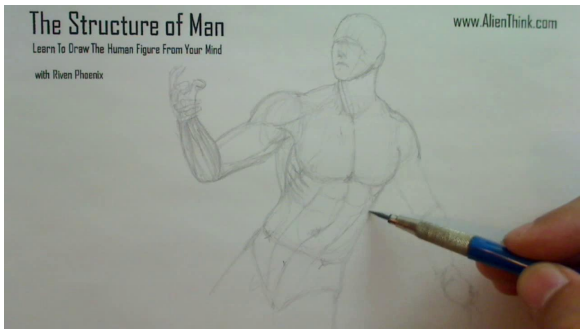
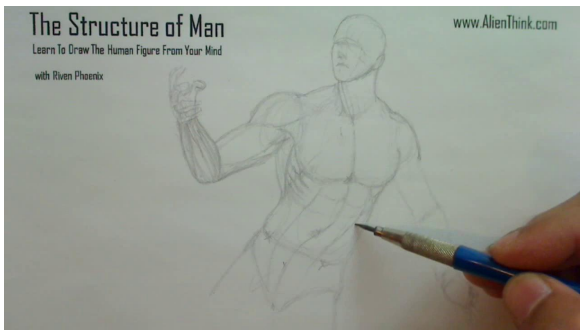
217		Right?
218		It's going to come in.
219		And over here we're going to see this area is the abs.
220		I'm just going to get the oblique.

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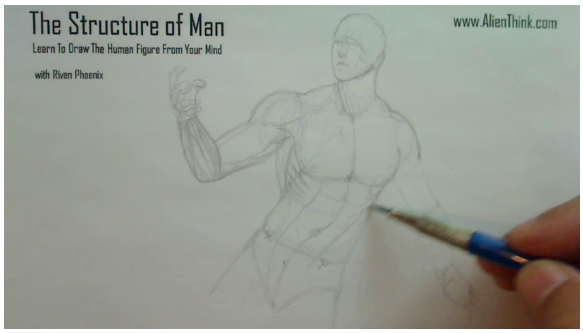
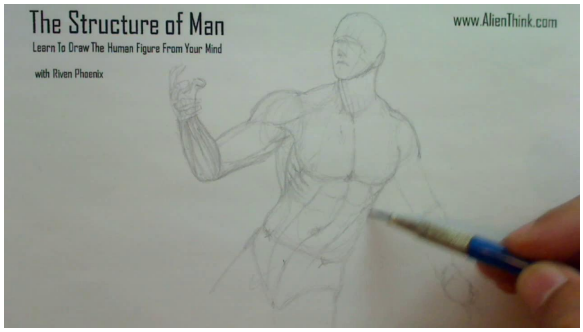
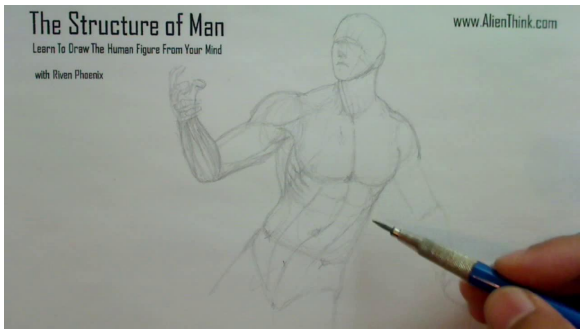
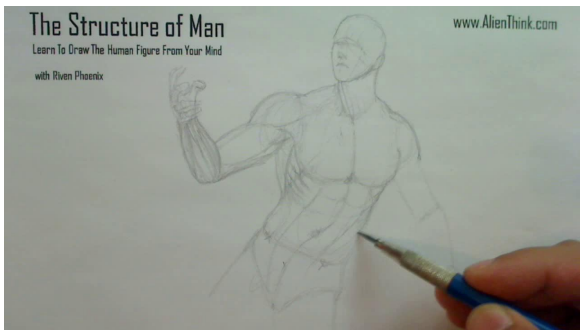
221		So I'm going to get six, seven, eight, nine.
222		It's just going to disappear meaning that the contour lines are going to show a little bit of the wrist.
223		We got the stretched.
224		Right?

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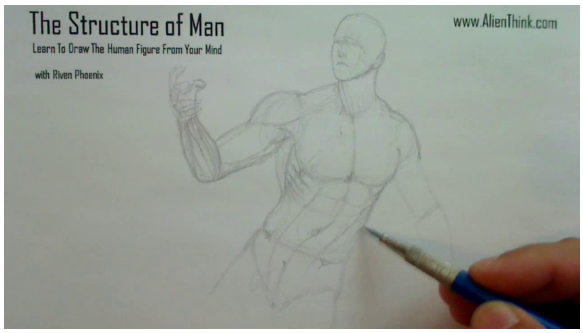
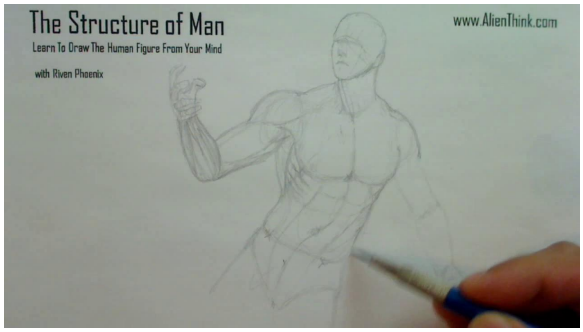
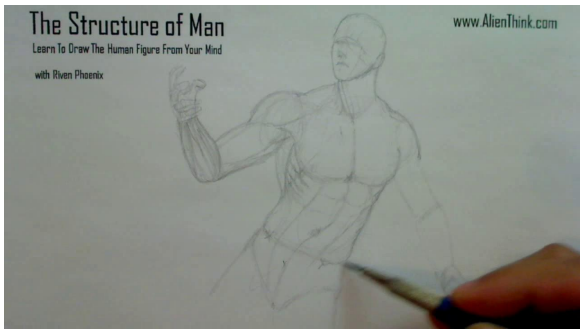
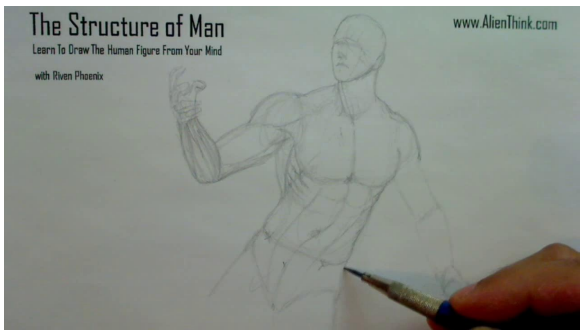
225		So over here.
226		Now I'm just showing you a very detailed process of thinking about this.
227		Right?
228		You can do it obviously in a much more detailed way about this and be more stylized about it.

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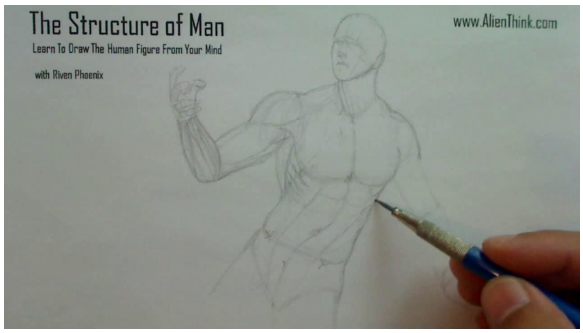
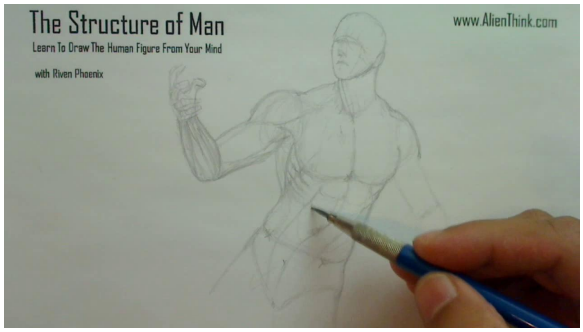
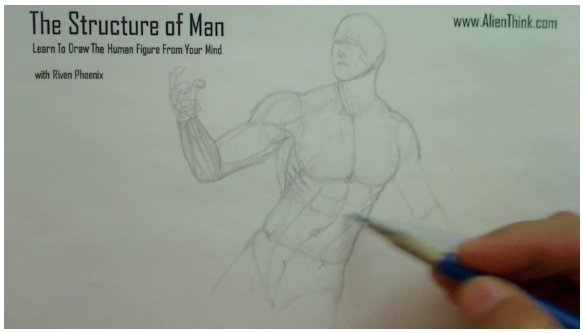
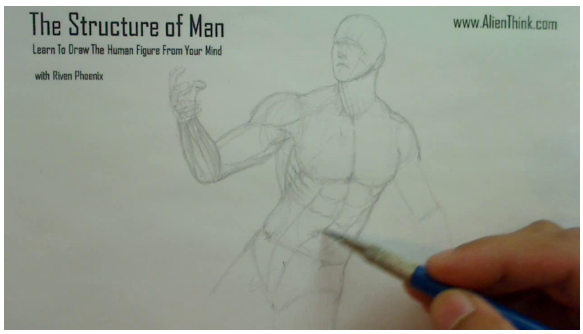
229		But showing you how to map these muscles out.
230		Right?
231		Just think about everything visually.
232		And then here we're going to get like the last app over here.

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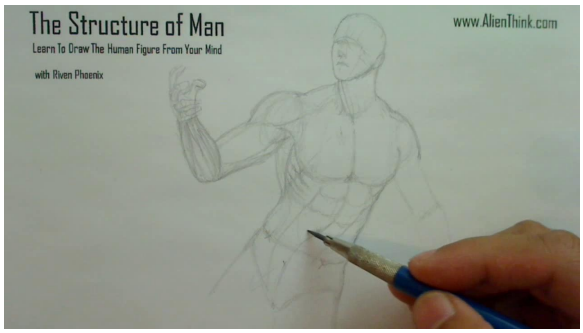
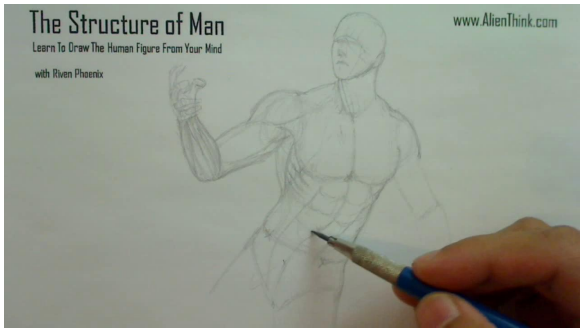
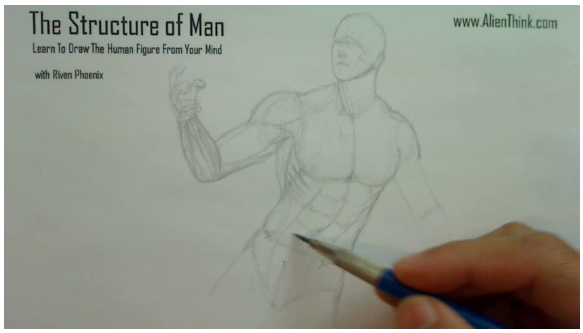
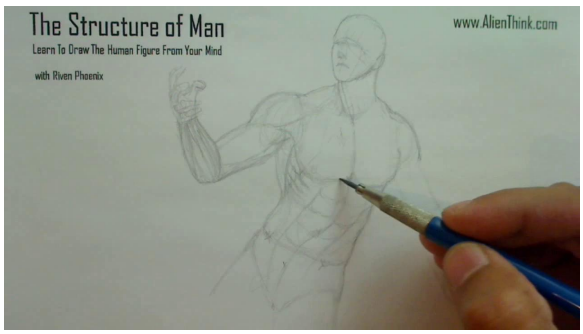
233		And we're not we don't have to render every app.
234		Right?
235		And then here we know that we're going to get like the line for the stomach over here.
236		Okay.

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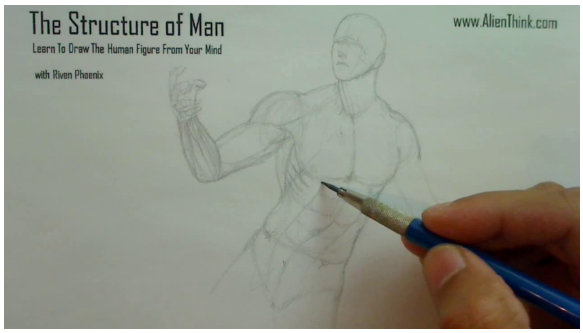
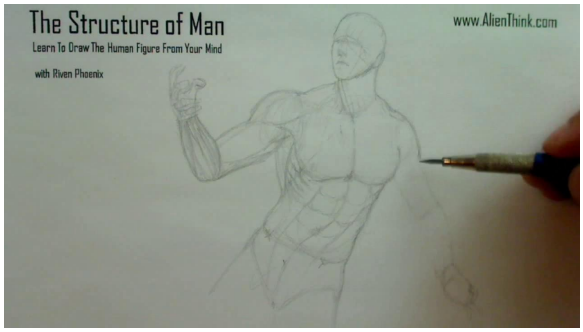
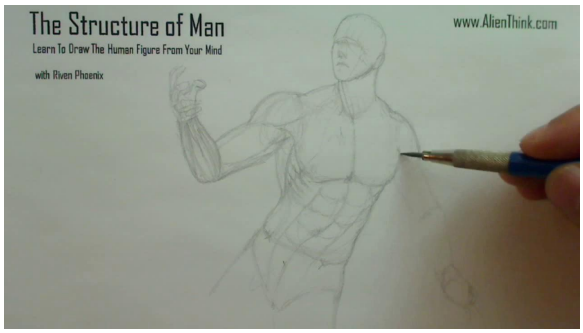
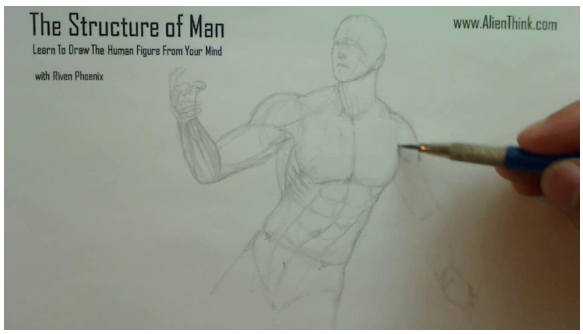
237		So here I'm going to put this kind of like on an angle a little bit over here.
238		So for this end is going to be easy.
239		We know that right.
240		This is just going here.

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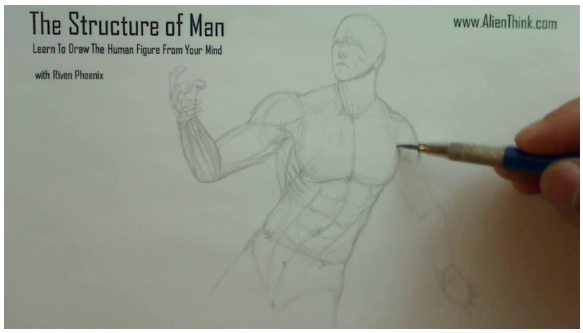
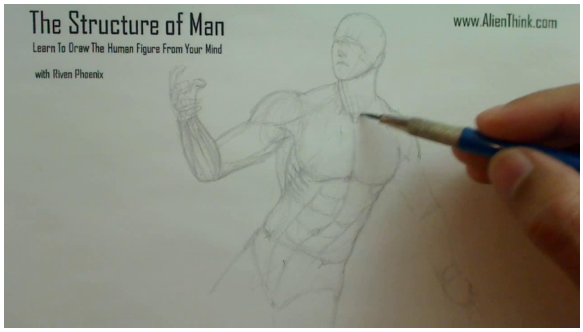
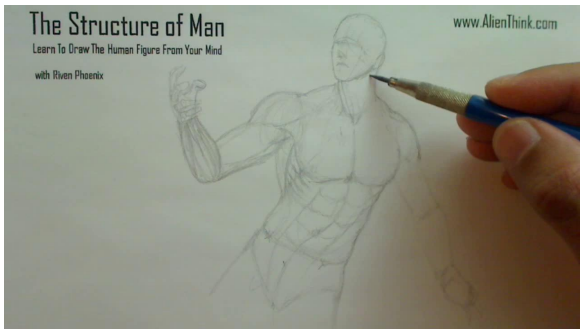
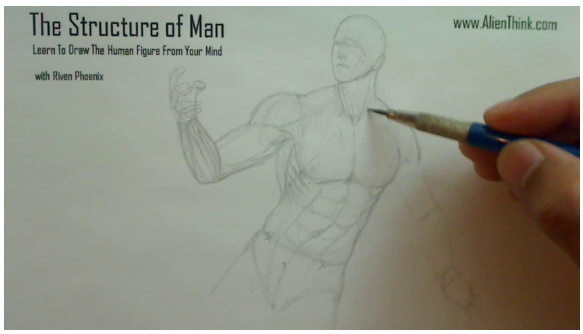
241		We know that the the the the the clavicle is going to be here now.
242		Right?
243		So this is just basically going to come like this over here.
244		I'm going to get that split.

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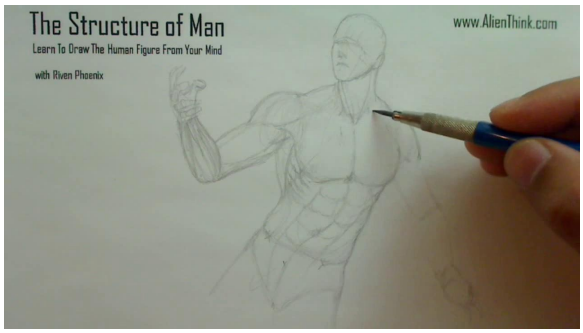
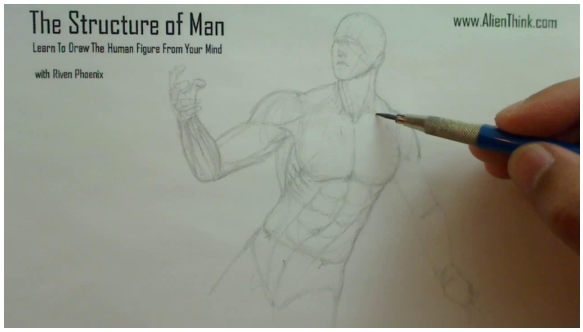
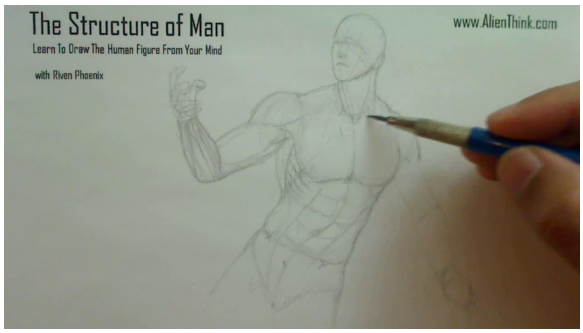
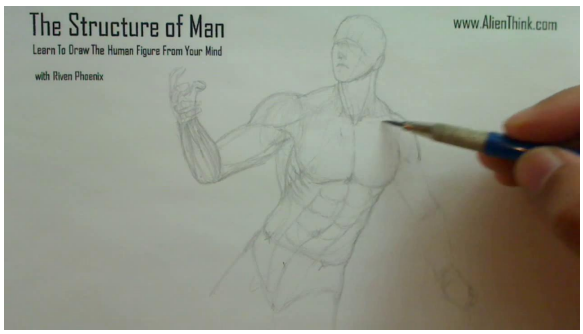
245		And I know that really this is going to be much more deeper.
246		And then how is the clavicle going?
247		Well, let's think about how this is going is just going to be like this.
248		Right?

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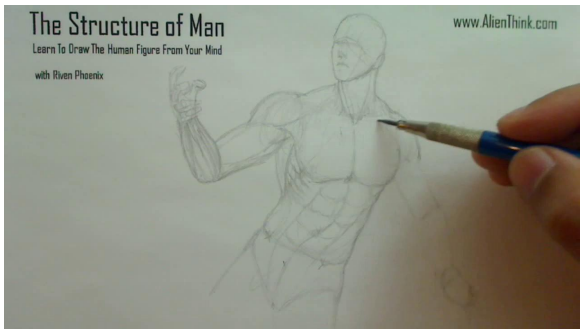
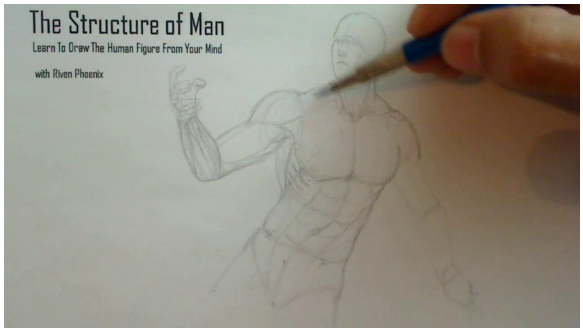
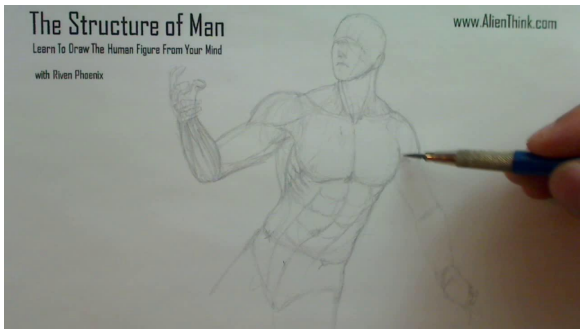
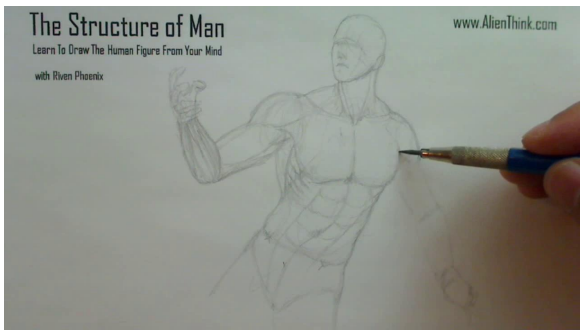
249		This is just going to go in its direction like this the way it's supposed to.
250		And over here the clavicle is doing nothing more than doing what it's supposed to on this side.
251		Right?
252		So over here I'm going to do this line.

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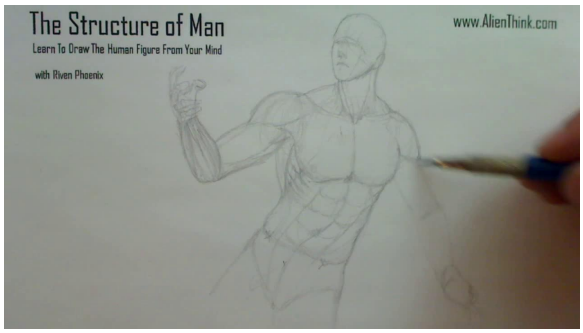
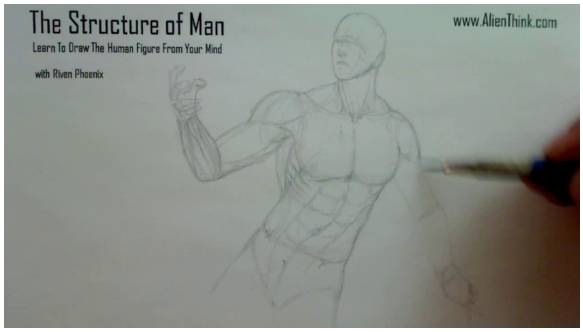
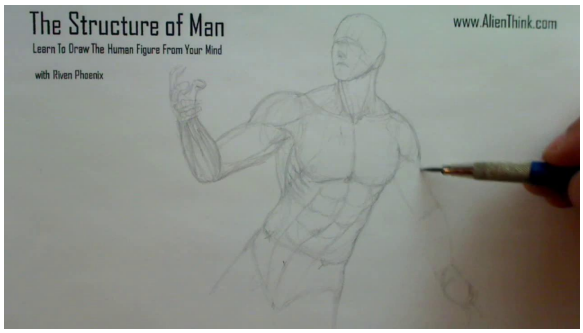
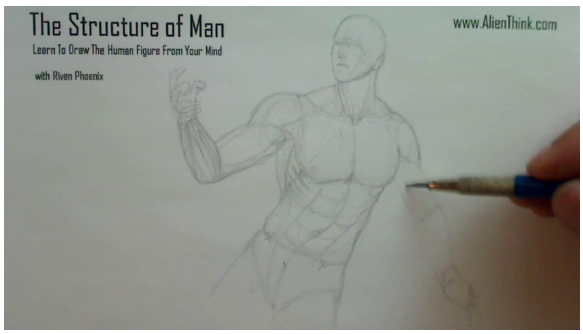
253		And then I'm going to say that.
254		Okay.
255		Well, here's the delta.
256		Because now I'm going to think about the the bicep that I want the bicep to be like this.

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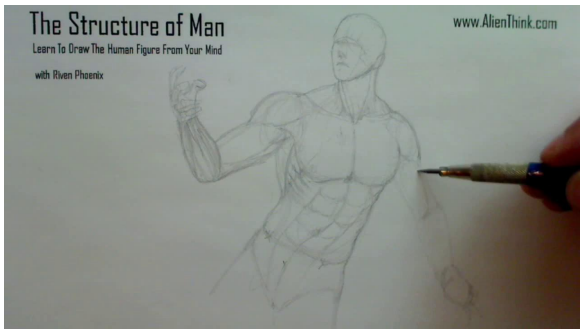
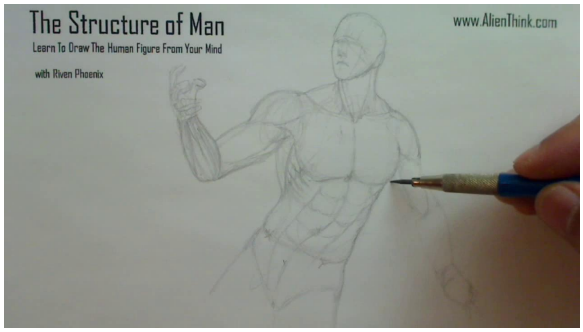
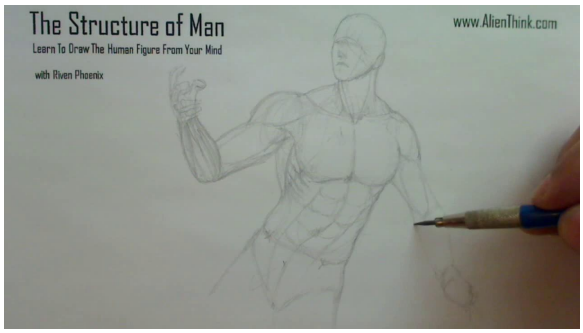
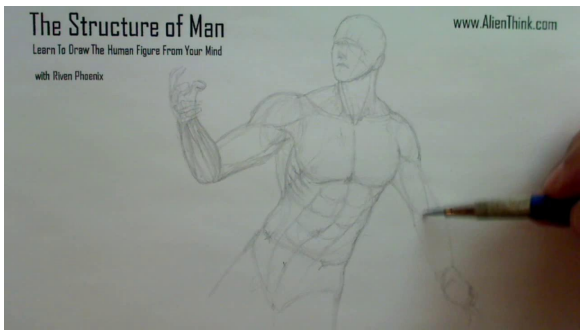
257		Kind of like going in in in this right thing about how everything is connecting over here.
258		Then we're going to get probably a little bit of the tricep over here.
259		We're going to get the funny bone.
260		This is my bicep over here.

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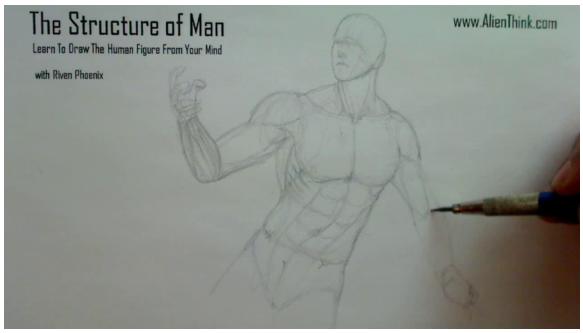
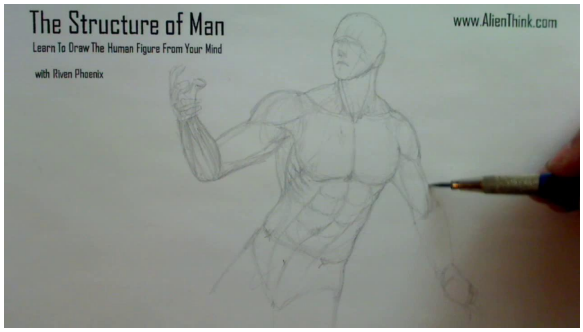
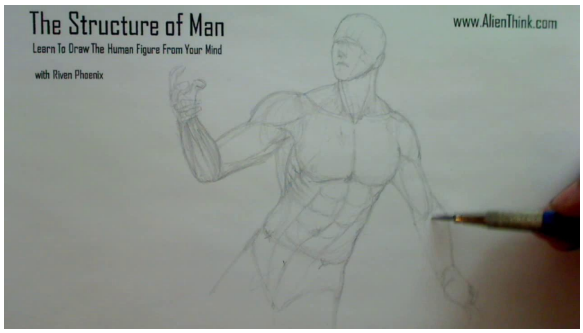
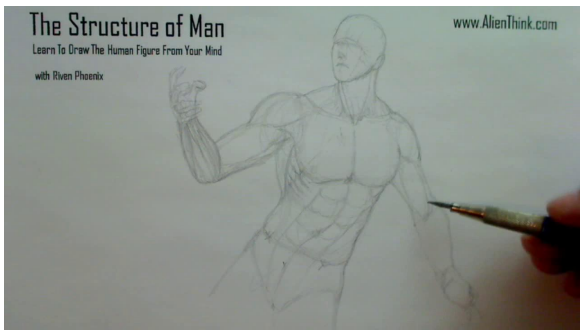
261		I'm going to get those lines over here.
262		And then from here, I'm just going to get this idea like this for the the R.
263		So this is going to be very simple now.
264		Okay, so here I'm just going to draw out my six and seven.

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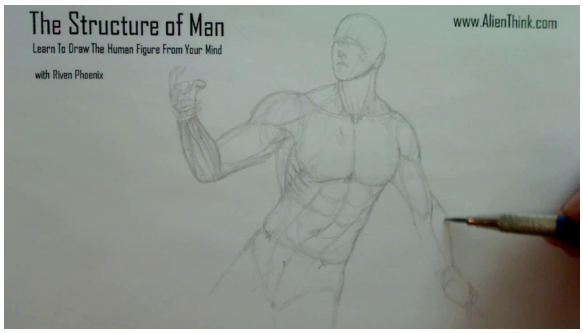
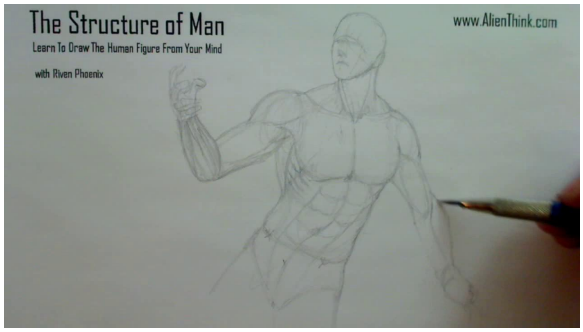
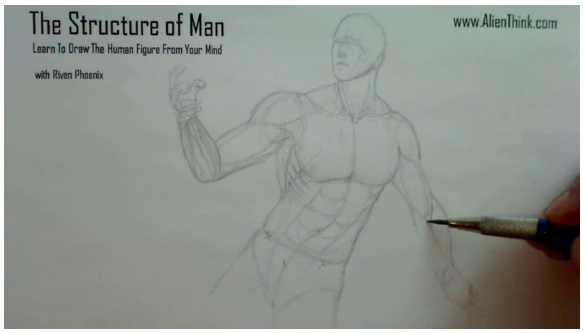
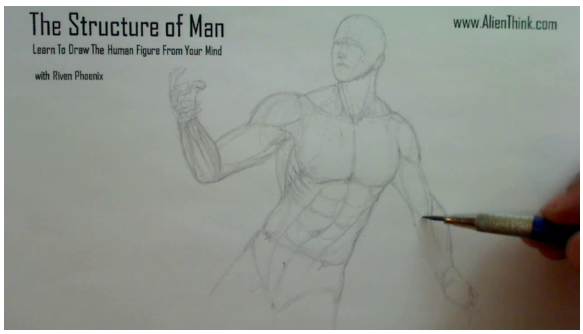
265		Right?
266		So here I'm just going to say that okay, I'm going to see six and seven over here.
267		Everything from here is just going to be very simple.
268		I know that I'm going to get this the bicep comes here.

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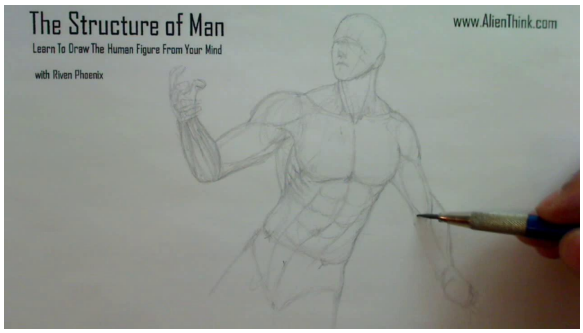
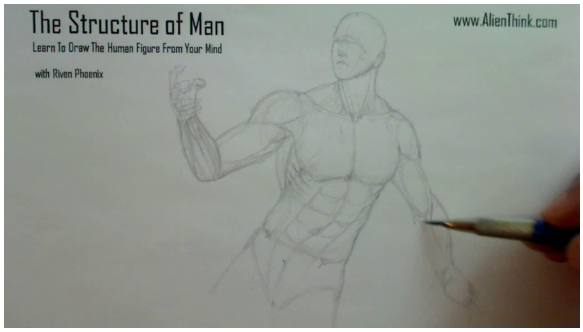
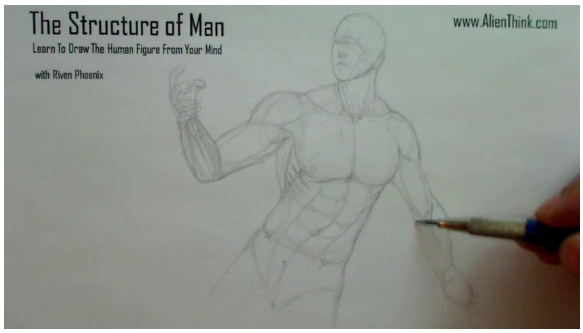
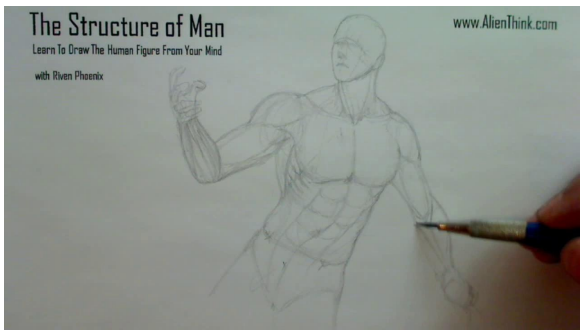
269		I got this muscle.
270		I'm going to get number five.
271		And then here I'm going to get.
272		Number one, then here I'm going to get number two.

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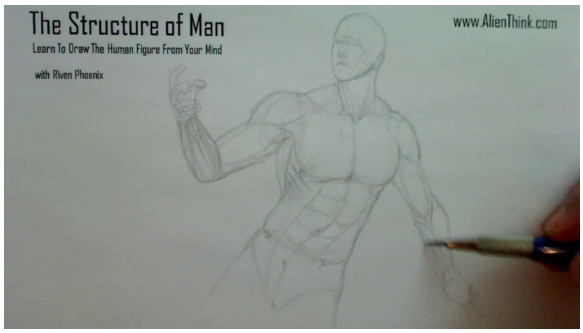
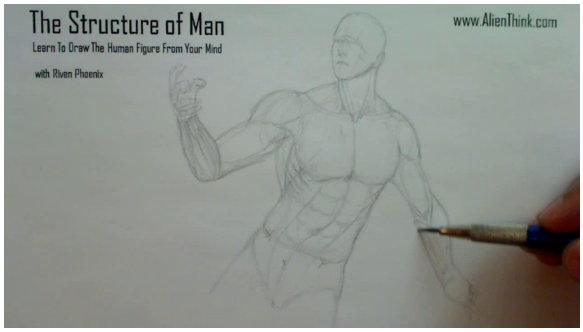
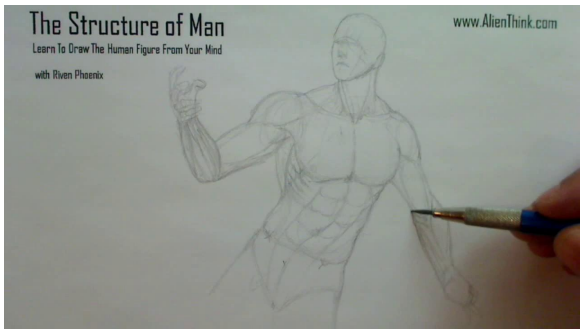
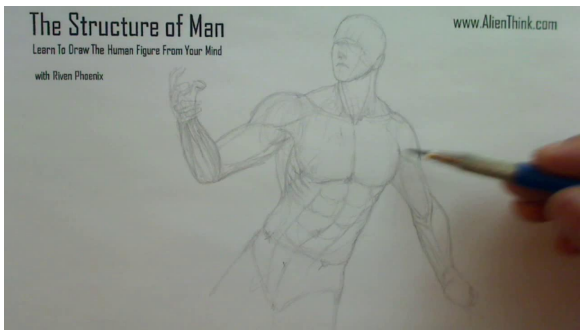
273		I'm going to get number three and number four, right?
274		So this means that over here I can just profit up a little bit.
275		That's it.
276		Right?

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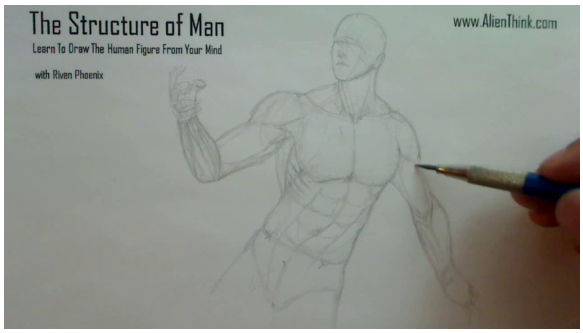
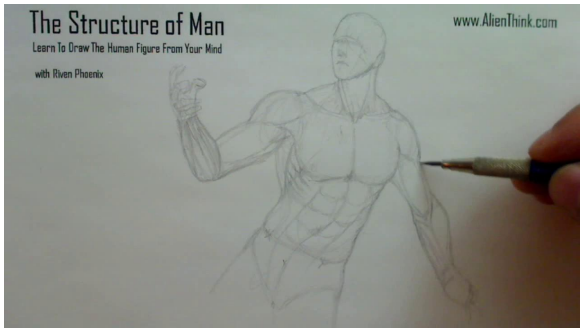
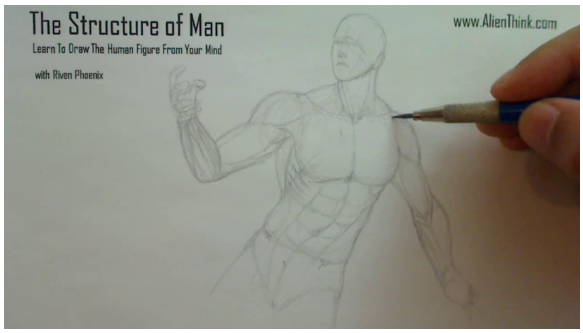
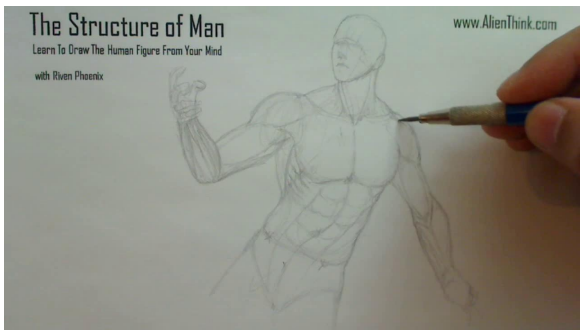
277		So we we're beginning to see the lines here, right?
278		So once you get this now before rendering, you can go through this process of saying that okay.
279		Well, I kind of like want to bring it down.
280		I'll bring this delta down a little bit just like this to give it a better shape, right?

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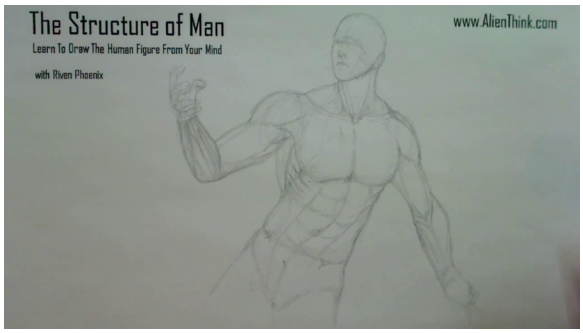
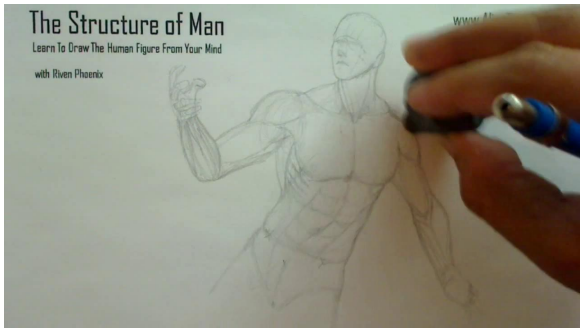
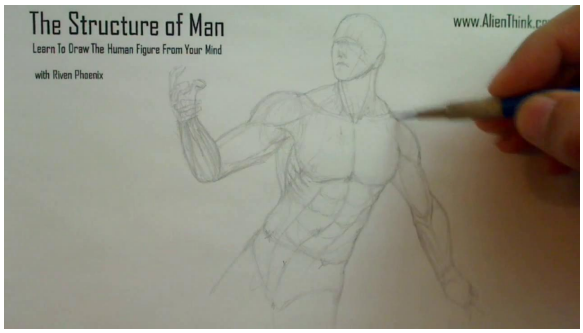
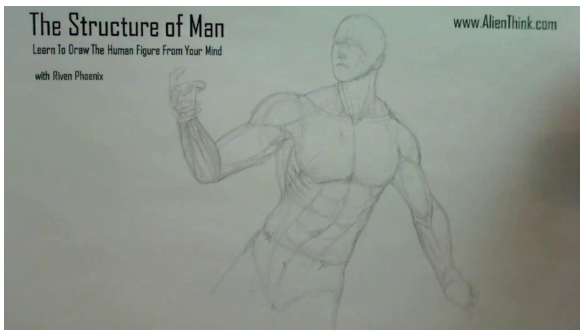
281		It might be a little too big.
282		You can just experiment with that stuff, right?
283		Just like this.
284		Okay, so I'll see you in the next lesson.

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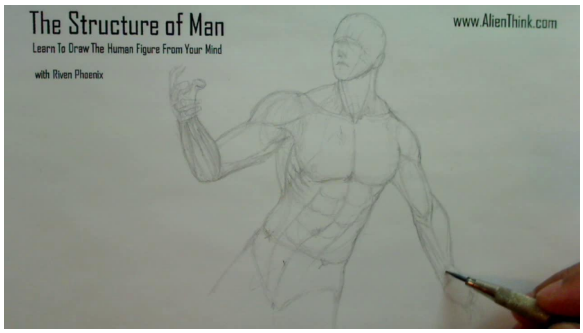
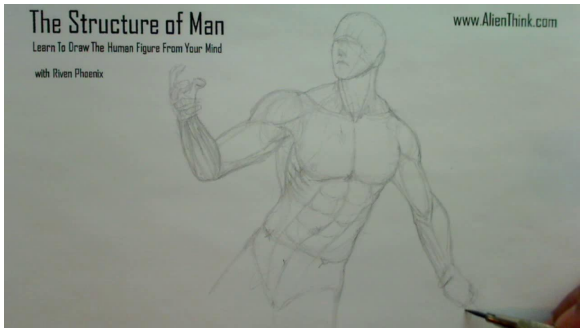
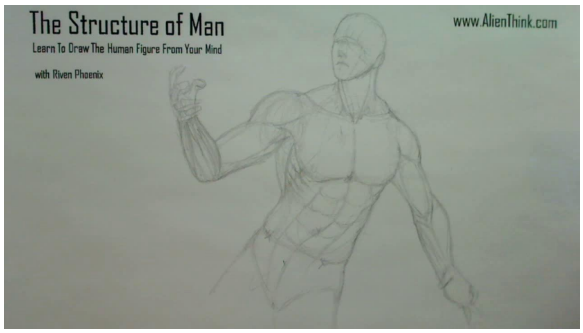
285		I'll just fix this up over here like this real quick before the draw ever shading process.
286		Sorry, miss that one.
287		Okay.

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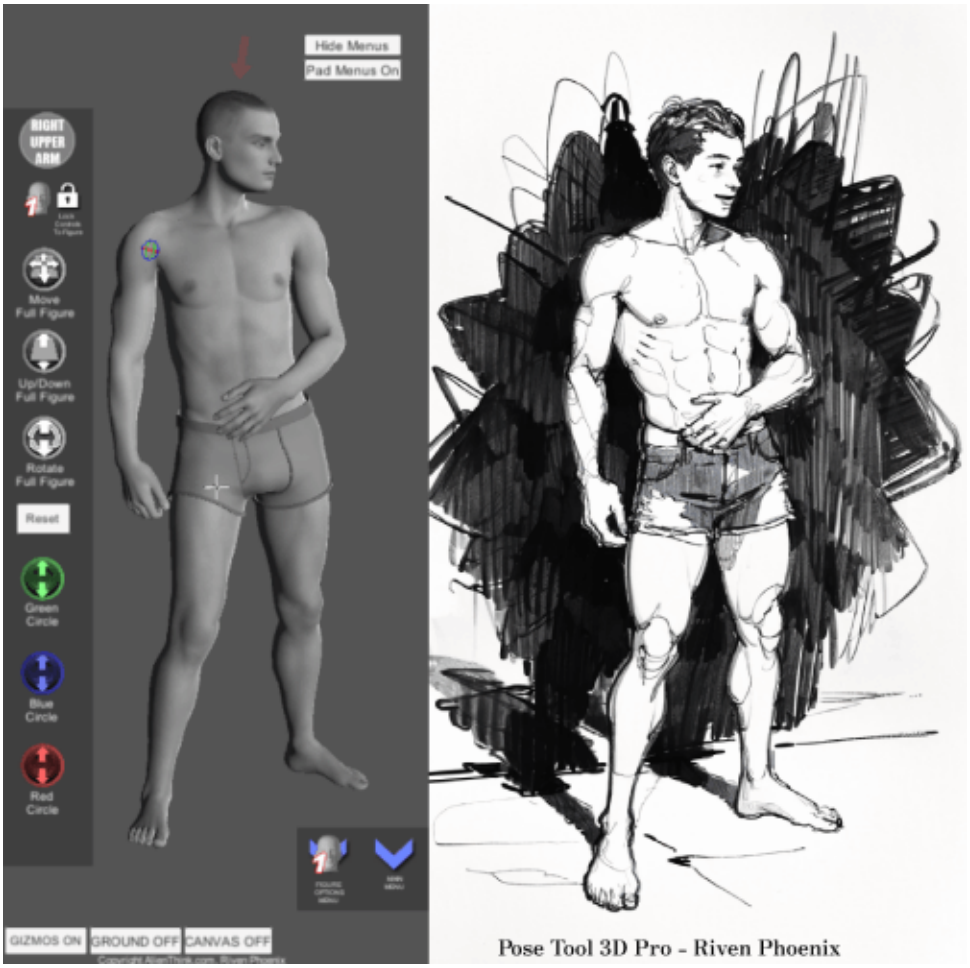

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